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The American Magazine of Art

January 1933

Volume XXVI Number 1

Chapter Hall or Refectory from the Abbey of Le Bas Nueil, near Poictiers	*Frontispiece in color*	
Editorials		1
The Whitney Museum's Biennial	*By Dorothy Grafly*	5
Art and the People	*By René d'Harnoncourt*	13
"Primitive" Art	*By Ralph Linton*	17
Recent American Book Printing	*By Carl Purington Rollins*	25
Early Landscape Drawings by John Trumbull	*By Jean Lambert Brockway*	35
Field Notes		39
New Books on Art		51
Advertisements		i

Previous issues listed in "Art Index" and "The Readers' Guide to Periodical Literature"

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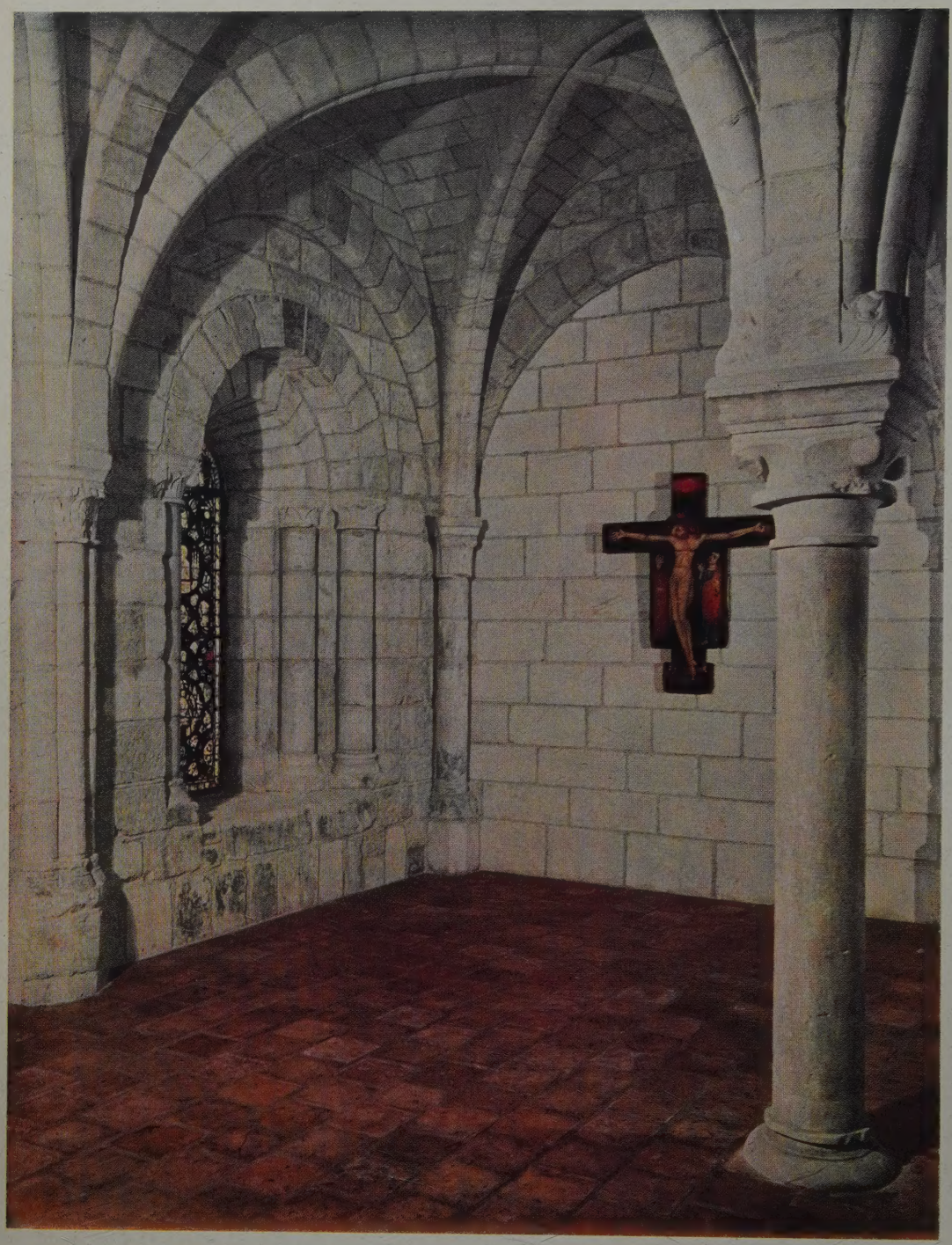
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Color plate contributed by the Worcester Art Museum

Chapter Hall or Refectory from the Abbey of Le Bas Nueil, near Poictiers

French Romanesque, 1160-1175

This monument of the transition from Romanesque to Gothic architecture has been reconstructed in its original state at the Worcester Art Museum. The glass is English of the beginning of the fifteenth century.

THE
AMERICAN MAGAZINE OF ART

Worcester

On January sixth the new building of the Worcester Art Museum will be opened. This is in itself a significant event, but one which gains much wider importance when considered in relation to the locality of the museum and the depression years that have seen its development.

Worcester is a city of nearly two hundred thousand people, situated about half-way between Boston and Springfield, Massachusetts. But despite its proximity to the many cultural advantages of greater Boston, and to the increasing activity in Springfield, Worcester has for some thirty-seven years been actively creating an art life of its own. Since the original corporation was organized in 1896 by the Honorable Stephen Salisbury and the original property provided, the museum building has been once enlarged (1921) by a new wing. Now its capacity for service to the community has been doubled by the new building.

Any institution is fortunate in having so wise a founder as Stephen Salisbury, who insisted that his name be kept in the background but who provided not only the first initiative and the money for the original building and land, but also left the larger part of his fortune for the further development of the project. Credit must also be given to the wisdom of the trustees who have perpetuated the work so ably begun. They have shrewdly set aside reserve funds from the current income so that this new building has been erected without breaking down the endowment principal—no mean achievement.

One aspect of the building operations carried on during the past eighteen months that is particularly worthy of note in times like these, is that two hundred local people have been given steady employment. The spending of large sums in the development of interest in the arts today is an occurrence of more than aesthetic significance.

From the beginning the Worcester Art Museum has been aware of its responsibility to the community. It has maintained increasingly effective educational services for children and adults alike, in addition to the formal art instruction offered in its School. In the thirty-sixth *Annual Report* of the Museum it is seen that attendance in the School reached a new high level in 1932. It is also seen that an increasing effort is being made to extend the activities of the educational department to arousing the interest of adolescent and adult visitors. At the same time the work with younger children is being kept up.

The educational work in appreciation gains in importance, of course, when the collections around which it is built are of the first quality. The trustees' policy of rounding out the collections and avoiding specialization has been executed under a notable group of directors: John G. Heywood, Philip J. Gentner, Raymond Henniker-Heaton, George W. Eggers, and Francis H. Taylor. The twenty galleries in the new building, arranged to give a well-reasoned and orderly presentation of the history of art, will provide an even more appropriate and understandable setting for the excellent works already collected.

The art of music has been brought within the walls of this museum, as of an increasing number of others. Sunday concerts of chamber music have helped the museum to take an integrating place in the life of the community. Through these concerts more than five thousand people have heard fine chamber music.

That well-organized art activity in a museum leads to widespread interest outside the museum's walls is shown in at least one other institution in Worcester. In this industrial city an opportunity was presented for the development of an art-in-industry movement. This opportunity was seized and the collections, already in process of formation for several years, were opened to the public in the John Woodman Higgins Armory in 1931. This industrial museum is housed in the steel and glass administrative building of the Worcester Pressed Steel Company and takes its name from the president of that company. Here is exhibited an enthusiastically gathered collection of objects having to do with pressed steel, which show the qualities of beauty inherent in the material. The Armory is maintained "to interest and inspire the workers, to extol, exalt, and develop the craft, to attract superior recruits, and to inform the public."

Worcester must be well aware of its good fortune in having these tangible indications of the living place that art has taken in the past, and that it is sure to take from now on, in the life of America.

Rising Tide

Standing out against the stirring background of 1932 as sketched in last month's editorial, "Straws in the Wind," recent events and utterances more clearly confirm the belief that we are on the threshold of a new age.

The new era shaping itself and gaining a larger form must crack our present limiting molds and patterns, must work inevitably at its own growing creation. What proves most interesting is the place of leadership that the arts are taking. Art has long needed to recognize its responsibility; now, with a well-nigh limitless recognition of this responsibility beginning to dawn, we can well hope for something truly great from our artists. It is not from the misery of today that we can expect vital art expressions, but from the hope that underlies even the present bitterness and cruelty and gives us sharp, clear conceptions of what our new and better world is to be.

Under the heading, "Unrest Today Held Start of New Era," the *New York Times* quotes Dr. William P. Merrill as saying: "Life is stirring; new growths are coming; the future is beginning to take form. Hard as the times may be, bitter, even, and cruel; it is all a sign that the life of the living God is at work to bring something better out of it all, a new world, as different from the old as May and June are different from December. . . ."

The same feeling finds another expression in the report of Chancellor Brown of New York University. Were it not for limitations of space the Chancellor's report might be quoted here as fully as it deserves, but the ensuing quotations, however brief, give some conception of its message: "Beauty cannot for long be regarded as incidental to more serious concerns. It is bread of our life. 'Songs are as useful as plows.' Moreover . . . as we become more conscious of this power permeating all human life as with the influences of the Pleiades, we have a growing sense of its importance in our education. . . .

"What we have been considering in the serene atmosphere of aesthetics is found making its way into the very toil and turbulence of common experience, into the stern choices and ultimate decisions of life. Let the ratio of ascertained and governing principle in these sciences of human life rise without determinable limit. There will still open out upon them that undiscovered country in which lies all our hope for a better world, in this generation as in those to come. . . .

"The truth of physical science is priceless. Truth is not all. An age which gives reign to social imagination, marked by a rising sense of beauty, is now laying a great responsibility for moral leadership upon the arts, upon the humanities. There is even a disposition to make theirs the chief responsibility. . . .

"Aesthetics, apart from extravagant claims and with less obvious power, goes further in the realm of spiritual insight. It shapes ideals and aspirations.

"To give free scope to this power, beauty must be cultivated in our universities with as much seriousness and confidence as truth. That it may do its rightful work in the world, it must, like science, be cultivated in and of itself, without subservience to ulterior purposes, without subservience even to moral purposes. It will be found . . . that science, art and morals cannot be grown in separate compartments. . . .

"Meanwhile, the philosophy which is to make any institution worthy to be called a university, however high that philosophy may aspire, will be indebted—and it may well be equally indebted—to the arts which make for beauty and the science which makes for truth. . . ."

Nor was the Chancellor's interest confined to the written word. A Conference of Universities, called under the auspices of New York University to consider *the obligation of universities to the social order*, devoted one session to "The University and Spiritual Values." Here the age-old province of the arts was given its place beside governmental and economic changes as they bear upon the changing university. Addresses at this session were given by President John C. Merriam of the Carnegie Institution, Professor W. E. Hocking of Harvard, and Alfred Noyes, the English poet.

The *New York Times*, commenting on Alfred Noyes' address, said: "The poet . . . found support for his thesis that the modern world needs a synthesis . . . of various specialized forms of knowledge. . . . 'We have followed the road of inductive reason,' said Mr. Noyes, 'rightly enough for certain temporal purposes, and devoted ourselves to analytical methods, forgetting that the intellect and spirit of man have other faculties, nobler and more profound, more essential to a full life than anything that inductive reason can give us. . . . Science has accomplished marvels . . . but it has been divorced from philosophy and it has misled the world by suggesting in direct defiance to its own maxims that the greater values can be produced by the less.'"

These instances all point in the same direction: our pangs are those of rebirth and not of senile decay.

Letters

A Layman's View of Art Appreciation

SIR:

I was quite interested in your thought-provoking editorial, "Art Appreciation?" in your November issue and I am constrained to send you some of those thoughts which might be termed "A Layman's View of Art Appreciation."

I am correct, I think, in assuming the premise that art appreciation is a personal quality, just as the terms, "beauty" and "taste," are equally personal; and, therefore, a statement of opinion on the subject must necessarily be personal also. This does not alter the fact that our obligation should be to formulate an opinion which is as applicable as possible to all concerned.

Another premise I must make, also correctly I think, is in regard to the definition of beauty, as given us by St. Thomas Aquinas—beauty is "that which seen, pleases." . . .

With the foregoing premise in mind, then, art appreciation seems to mean the pleasure derived from a work of art through the ability and genius of the artist to show me something for which I have longed (perhaps unconsciously), but which I am unable to see for myself.

At first glance, this may seem to be just another way of propounding the classic utterance: "I don't know much about art; but I know what I like." In this connection, I agree most heartily with Mr. Ranger who thinks William Hart's reply the best answer to this assertion. His caustic response, given to a young lady, was: "My dear child, dinna say that! Even the beasts in the fields know what they like."

Nor does it seem to me that this opinion makes any distinction between the formalistic and functionalistic approaches to art; it is rather a combination—a synthesis—of these doctrines.

First, I have used the word "pleasure." This indicates that we must feel the presence of beauty. This beauty may lie either in the technique or in the subject, preferably in both. It must not, however, be lacking in both, for that would admit the "ugly" into the realm of art.

Secondly, there must be something behind the work: some message, some inspiration, some expression. No artist worthy of the name would deny that he had something to say. What the greatest have to say is new—it is something *we* do not know, something *we* cannot see for ourselves.

These two deductions would seem to care for both the form and the function; though I realize that the titanic struggle between them will never cease. Now I would combine them:

Thirdly, I have said, "the ability to show me something for which I have longed." This combined with the use of the word "pleasure" might be translated like this: Show me something which I cannot see for myself in a way in which I wish to see it. Therein lies the combination.

Thus, if the artist chose to show me his conception of Man at the moment of creation as Michelangelo did in his Adam of the Sistine ceiling, he is showing me something which I could not see for myself. Who but the master could have portrayed the magnificent body so filled with latent energy, so potentially powerful, yet still lacking the spark of life? . . . What tenderness is spread over the whole scene, but what omnipotence we feel beneath the surface! . . .

On the other hand, let us suppose an artist wishes to show the growth, power, dash, and gusto of today by bringing me an entirely new conception of a workman on a skyscraper. If he be a true artist, under the above opinion he will show me something I cannot see for myself, else I would prefer a photograph; but, also, he would do it in a manner that would appeal to me. Here he could give full play to his broad strokes, his abstractions, his heavy impasto, his full chiaroscuro, his vigorous modeling, and his dramatic lines and colors. It is the way I want to see what I cannot see by myself.

On all sides I hear the cries arising: "Too personal! Too personal!" But that is exactly what I have intended to do. I have tried to show art appreciation to be the personal quality that it is, to make it *so* personal that it will be adaptable to every one. One person may long to see one thing, another person another, and they may want to see them in an entirely different way. But who is to say that one is and one is not art appreciation? . . .

The word "appreciation" has to do with enjoyment. . . . Let each one enjoy art as he likes. No two will enjoy the same thing equally, for the artist shows each something new, something which he cannot see for himself. But appreciation and enjoyment seem to connote learning and progress. Each in his own individual way, then, will *come* to art appreciation. At first he may appreciate only the most obvious, simple, or hackneyed examples, but as he searches for things he cannot see himself, he will progress and his appreciation become intensified.

The only danger lies in our failure to progress; to become narrow-minded in our appreciation, to see whether the artist has any one particular thing to show us and if not, to condemn him.

I have a superb little brown and green water color by J. Francis Murphy which shows me aspects of the bewitching delicacy of springtime as no modernist slashing could ever do. But

again, the modernist may show me a different conception of spring—the simple primal forces of nature, the struggle of the elements in which Turner delighted, the unbounded passion and glory in such an awakening.

I also have some modernistic things which express equally pleasant ideas that none of the cold and staid painters can touch. A drawing of nude dancers by Arthur B. Davies, for example. Not even the justly famous "Primavera" has more rhythm and fancy, yet the Davies expresses a verve, a passion, and a simple mysticism which is utterly lacking in the classical works.

Which is better, a classic figure by David which we feel is graven marble done with consummate skill; or a landscape which we feel is nothing but paint, which might as well be a smeared palette? A figure is no longer a figure but a cold image. A tree no longer a tree, but a brilliant blob of green paint dished out with a full brush—or on the other hand, it may be a mountain or a peasant as well as a tree. Who can say which is worse? To use the words of Sir Joshua Reynolds: "Whoever of these two despises the other, whichever first feels himself provoked to laugh, is the barbarian."

In the end, art appreciation resolves itself into tolerance and discrimination on one hand, and genius on the other. Without these, neither art nor appreciation can be of the highest order.

St. Davids,
Pennsylvania OSCAR DOYLE JOHNSON

Personalities

DOROTHY GRAFLY, RENÉ D'HARNONCOURT, and JEAN LAMBERT BROCKWAY are well known through past contributions.

RALPH LINTON, who received his Ph.D. from Harvard, became interested in anthropology while still an undergraduate and did his first field work in the Southwest in 1912. Later came Guatemala, the Southwest again, Illinois and New Jersey, always digging. In 1920 he went to Polynesia, spending ten months of that time in the Marquesas group. "Here I became intimately acquainted with a native named Hapuani who was one of the last of the expert wood carvers for whom the group was once famous. I studied with him and was finally graduated as a *Tohuna pa tu tiki,* or master carver. My proudest moment was when a native offered me six pigs to carve a tortoise shell and ivory crown for him. Hapuani was a man of unusual intelligence for any society and I feel that I owe any insight which I may have into primitive art to my work with him."

Mr. Linton is now teaching at the University of Wisconsin.

Will Ransom, in *Private Presses and their Books,* says of the work of CARL PURINGTON ROLLINS at his Montague Press: "When he says that he started 'with much enthusiasm and a fairly clear idea of what good type is,' he fails to mention the spirit of high endeavor he brings to common tasks and the fine discrimination that makes them beautiful. . . . He was, when he began printing, at least ten years ahead of the present development of distinguished typography. . . .

"In February, 1918, the equipment of the Montague Press was removed to New Haven, where it became the nucleus of the Yale University Press, and in 1920 Mr. Rollins was made Printer to the University and given an honorary degree. . . . The result has been an entire reorganization of University printing, so that it is now one of the vital elements of our best typography."

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The Whitney Museum's Biennial

By Dorothy Grafly

THE First Biennial Exhibition of Contemporary American Painting at the Whitney Museum of American Art, New York, differs from other similar salons in several particulars. It eliminates a jury; substitutes purchases for prizes; and confines its range to a hundred and fifty-seven invited painters, each of whom contributes one canvas of his or her own choosing.

The aim of the exhibition is stated by Juliana Force, director of the Museum:

"Believing that there exists in New York a need for this comprehensive type of exhibition in which the recent work of American artists may be seen under favorable circumstances, the Whitney Museum of American Art has established a series of exhibitions of painting, sculpture and the graphic arts, so that each year will bring one large exhibition. This year we inaugurate the series by the present show of paintings in oil. To make this exhibition representative of the various trends in painting throughout the country, a hundred and fifty-seven artists have been invited to contribute canvases of their own selection. This is a departure from the policy of other exhibitions similar in character where the jury system has obtained. Also, the Whitney Museum of American Art will award no prizes, but has set aside the sum of twenty thousand dollars each year for the purchase of works of outstanding excellence from the exhibitions.

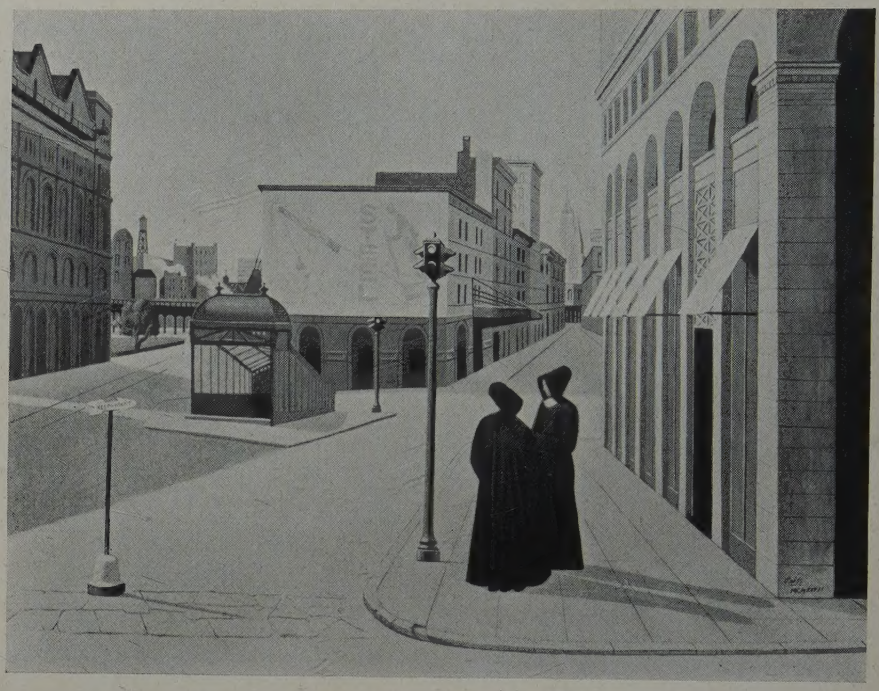
"It is almost inevitable that the limitations of space should compel the exclusion of many artists who are of equal importance to those invited. Nevertheless, we trust that this exhibition will represent in a broad way some of the most notable characteristics of American painting today."

A glance through the galleries reveals at once a catholic gathering of contemporary tendencies, from the conservative "Over the Valley" by Edward W. Redfield to the half-abstract, half-futuristic "Telephone Conversation" by Saul Schary, or from the clean-cut realistic geometry of Charles Demuth's "Buildings" to the soft, poetic rhythm of Arthur G. Dove's "The Red Barge."

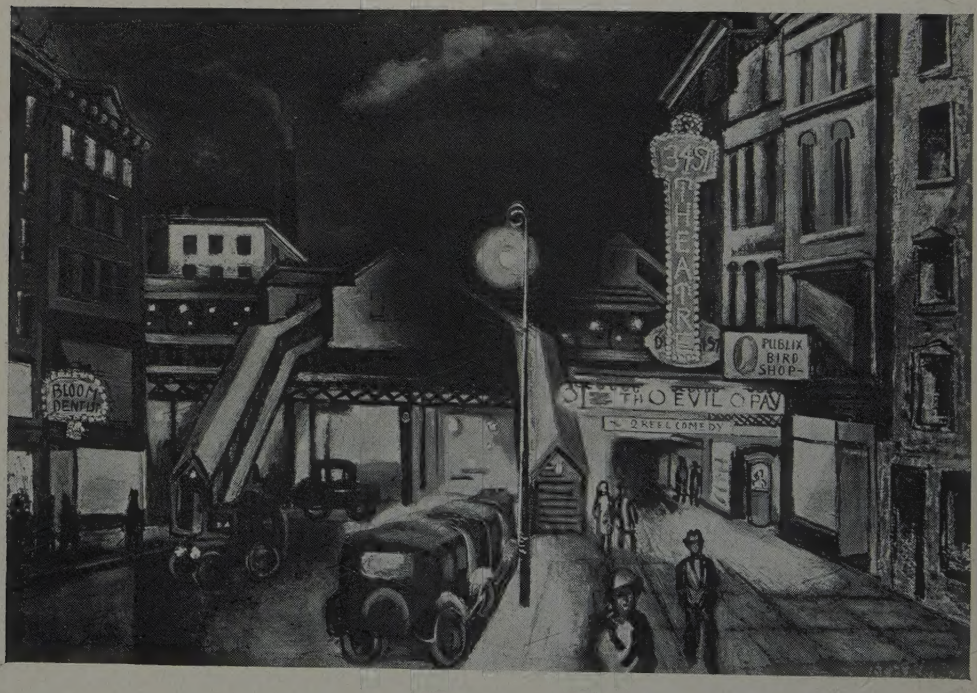
In general, however, landscape treatment turns from too faithful reproduction to an expression of moods—dramatic, poetic, or otherwise emotional—an atmosphere of the chosen locale being woven into the very fabric of the composition through fullness or sharpness of lines and forms, and through pigmental support. Such canvases are "Pic of Orizaba" by Stefan Hirsch, "A Farm in Maine" by Leon Kroll, "Winter Wheat" by Georgina Klitgaard, and such contrasting studies as the ruggedly, jaggedly wild "Santa Fé Canyon" by Jozef Bakos, the smooth quiet neatness of "San Luis Obispo" by Edward Bruce, and the panoramic spread of jeweled color detail in Ernest Lawson's "Baseball Park."

Still-life studies also reveal a deeper emotional base in pigments and in design sense. Arrangements are more personally purposeful and in consequence more intense. Particularly striking in design, with sharp angular points of palm leaf and bird wings against a more softly exotic mountain and sky background is "La Chanson Napolitaine" by Joseph Stella, one of America's pioneer moderns.

In figure and character studies the same wide range is evident, tendencies running from the careful realism of the Gari Melcher's nude to Theodore J.



Francis Criss: Astor Square



Ernest Fiene: Nocturne—Thirty-fourth Street



Leon Kroll: A Farm in Maine



Edward Bruce: San Luis Obispo



George Luks: Entr'acte



Maurice Sterne: The Plum Girl

Roszak's "Composition Alastor," the embrace of male and female in geometric guise of musical instruments. Nor could two characterizations differ more in emotional approach and execution than Eugene Speicher's "Lucia," a brunette in soft though forceful tones and contours, and Ivan Le Lorraine Albright's "Room 203," a diabolically realistic study of a bleary-eyed, red-faced, elephant-skinned reprobate, divesting himself of his rags.

Clear-cut presentations of the contemporary scene in which the artist is face to face with visual realities are balanced by reversions to mythological or Biblical subject matter. It is a far cry, for example, from Edward Hopper's "Room in New York," strong in color, yet possessing the sharp contrasts of a black and white, and H. E. Schnakenberg's "The Golden Apple" with its Renaissance throw-back in composition and feeling. Much the same emotional chasm exists, also, between "The Prodigal Son," an illustrative composition by Bryson Burroughs, with its diluted Chavannes influence, and "Inciting the Mob" by Elsie Driggs, developing through movement of composition an intense blue flame of bodies that rises upward through flicker of hands. Daumier in feeling if not in pigmentation, the canvas stems from a rugged rather than a fanciful art.

So much has been said recently concerning the native painter's interpretation of the American scene that it is well to note how differently artists view the self-same material. There are those who find in our mechanical age an ultra-neat geometric classicism. Such painters bring to the interpretation of the American city much the same austerity of vision that prompted the ancient Greeks in their handling of the human form. Of these canvases, the most representative are George C. Ault's "Hudson Street," "Buildings" by Charles Demuth, and "Astor Square" by Francis Criss, a composition that through the introduction of two severe black-clad nun figures accentuates the austere character of the mental approach.

Delight in geometrics when turned upon interior or exterior is reduced to



Joseph Stella: La Chanson Napolitaine



Charles Demuth: Buildings



Elsie Driggs: Inciting the Mob



John Steuart Curry: The Flying Codonas



Ivan Le Lorraine Albright: Room 203

photographic purity in Charles Sheeler's "Americana" and in Georgia O'Keeffe's "Farm House Door and Window." Yet O'Keeffe and Sheeler, both here shown in a mood of new-world classicism, possess dual art personalities, the austerely mechanical being balanced by delicate and subtle emotionalism.

To other painters the modern American world seems neither pure in line nor austere in feeling, but rather a blatant and vulgar manifestation of interesting hit-or-miss. In this spirit is "Nocturne, Thirty-fourth Street" by Ernest Fiene.

The human element of the American city gives us comedy of manners in Edward Laning's "Fourteenth Street," an ambitious composition in which hurrying crowds, each figure individualized yet related to the throng, play the human mass against the clear-cut impersonality of an elevated station. Between this canvas and "Tuesday Sale" by Kenneth Hayes Miller there is the kinship of technique and viewpoint. Miller, one of America's most influential living teachers, possesses mannerisms of figure formation and pigmentation almost as potent in their influence upon American art youth as the example of Cézanne, Matisse, Picasso, Lurçat, and Derain. Echoes of all these European notables reverberate many times through the present Biennial.

The humanized American scene gives us also "Coal Miners" by Julius Bloch, a dark coal-pigmented study of workers trudging up-hill against a background of mine stacks, mounds, and serpentine railroad tracks. The painting, a statement of fact, is nevertheless tinged with socialized viewpoint. John Sloan's "The New



Grant Wood: Daughters of Revolution



Georgina Klitgaard: Winter Wheat

Homestead," on the other hand, is less born of social conviction than of social amusement verging upon caricature.

Some of the canvases shown are distinctly un-American in feeling and subject matter. "Hill Mourners" by Eugene Higgins smacks more of the old world than the new; David Burliuk's "Winter in the Bashkirian Steppe" deals angularly with a Russian subject; while Maurice Sterne's "The Plum Girl," one of the most satisfying compositions in the Biennial, captures with remarkable absorptiveness the soft, epic glamor of a Latin land.

Circus subjects abound. "First Show at Two" by Henry G. Keller offers a drawing in paint of animals gathered for review in the big tent. Suggested human accompaniments are subordinated to the interest of the central animal group. Both John Steuart Curry and Gifford Beal, on the other hand, deal with the human element and its pageantry of performance. Curry's "The Flying Codonas," with bodies in swift diagonal and rough circle hurtling through space under the soft yellow light, and held to reality by the diagonal geometry of their stunt's mechanism, offers one of the most impressive compositions in the exhibition. Different again is Walt Kuhn's "The Top Man," a downright, full-length, brawny, balanced figure presented without theatricality. For sensitive humor, however, one turns to "Entr'acte" by George Luks. Again, in one of the most striking canvases, this human rendering of circus life shows a clown in blatant black and white make-up holding a small child. The canvas is more than a statement of fact, but it does not indulge in sentimentality. The artificiality of the vivid make-believe contrasts with the indefinite plasticity of the child, the clown being posed in merciless light, while the baby figure is in shadow.

Realism, as proved by the Albright canvas, "Room 203," often turns toward satire through force of characterization. Whether it moves one by revulsion or by pity depends upon individual life experience. In Grant Wood's "Daughters of Revolution," however, one has no choice. Here is a carefully detailed, almost photographic rendering of three hatchet-faced women with a willow-ware teacup against a background of "Washington Crossing the Delaware." The painter, without actual comment, says many things. This bit of satire and the Albright characterization bear the stamp of individuality and lead one to a more critical analysis of the Whitney Biennial.

Albright and Wood are among the few artists recruited west of Ohio. In spite of the foreword, announcing that the exhibition aims to present "various trends in painting throughout the country," its chosen artists are overwhelmingly Eastern. New York City and New York State alone claim well over a hundred of the hundred and fifty-seven exhibitors. Eight come from Illinois, one each from Minnesota, Colorado, Michigan, Iowa, and Ohio. Three are from California. Even the East, with the exception of New York, is sparingly represented.

If the Whitney Biennial is to be offered as a New York show, then it fulfills its objectives. If, however, it aims at true geographical representation of what is going on in art in the United States, it should look to its invitation list. The East is already familiar with the work of its own painters. What it needs is to be brought abreast of those men and women who are working, perhaps with greater individuality and less French influence, in other sections of the country. An American salon relying upon invitation should, far more than an exhibition chosen by a jury, seek proportionate representation of North, South, East, and West.

Art and the People

Value to the Community

By René d'Harnoncourt

THE place of art in the life of the primitive community is well defined and established over all the world. It cannot be separated from the various functions of life itself and is an integral part of industry, ceremonial, and secular life. The primitive village is not at all analytic and does not try to organize its functions or to differentiate between them. All its actions grow organically out of the necessities of life, and each one fills its space as a matter of course. The primitive villager never considers it a waste of time to spend hours on decoration of a piece of pottery or on the decoration of an altar. He never questions his own wisdom in spending energy on the aesthetic aspects of a religious or popular festival. We, therefore, cannot use his testimony to judge the importance of art in his life but must rely instead on our own observation. To judge from the space given over to artistic objects in the village market, from the time spent on decoration of utilitarian objects, and from the amount of energy and money involved in the artistic setting of festivals, we have to accept art as a most prominent factor in the life of the primitive community, even if the people themselves should not be able to formulate their own judgment of the matter.

In our sophisticated and analytic civilization we should expect to find it much easier to define the place of art. We have today statistics at our disposal covering matters of importance, from shoe strings to motor cars. We know how many hours and dollars per capita are spent on education, religion, or recreation, but if we approach the field of the arts, we find that our ideas are just as hazy as those of the man from the primitive village. The majority of people, in talking about art, think only of paintings and sculpture and therefore consider its importance to the community to be very slight and limited to the rich upper classes of the population. In arguments on the subject we find that ninety per cent of the people live in the conviction that art has no importance in the economic life of the majority and can therefore be considered only as a luxury to be taken up long after the utilitarian needs of a person are completely satisfied. But here, again, we cannot rely on the judgment of public opinion, for even the most superficial survey of the matter proves that every one, without regard to his financial and social position, pays tribute to art in effort and money, every day and in every action. People do not realize that nothing is produced in our day without regard to aesthetic quality. Motor cars and houses, city planning projects and kitchen towels all show the artist's hand—the contribution of aesthetic significance to utilitarian value.

As a matter of fact, the economic importance of art is much more prominent in our civilization than it is in the primitive community, because, due to our system of professionalism, artist and manufacturer are never the same person. The village potter who decorates his own products charges little, if anything, for the decoration; while the artist in our community may be a high-priced man, who has to be hired to beautify the producer's product and therefore adds considerably to the price of the finished article. In any small apartment we find traces of the

designer's hand on everything from the medicine bottle on the bathroom shelf to the chandelier in the living room, and we have to admit that each of those efforts to beautify must have had its equivalent in hard cash. There can't be any question that it would be cheaper to buy fabrics that are plain, undyed, and without design; furniture that lacks finish and form; and houses that are purely functional constructions. This is but one of the many economic aspects of art in modern life. Another that involves staggering amounts is the application of art, in its widest sense, in modern advertising. If we open any one of our nationally known magazines, we immediately realize the economic importance of the aesthetic aspects of advertising. It would be a mistake to judge this importance only from the amount of money paid out to the commercial artist by the advertiser. Impressive as this amount may be, it does not come near the sum paid for the additional space necessary to include an illustration in the advertisement. Of course, I realize that in many cases this illustration represents only a means to help the prospective client visualize the merchandise, in which case the production cannot be classified as art, but the tendency to attract attention to the advertisement by using an illustration that is attractive in itself, and sometimes only loosely connected with the merchandise to be sold, is growing rapidly in importance.

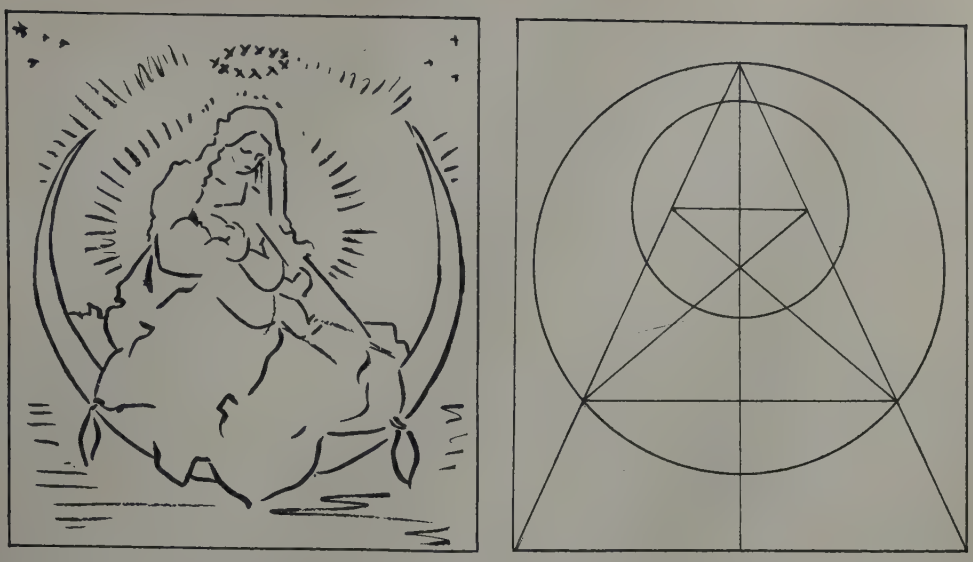
To find the amount of money spent in the effort to use art as a sales argument we have to add to the artist's fee the cost of the additional space made necessary by the illustration and the often very high cost of the method of reproduction.

It has to be understood, of course, that the money involved in the artistic aspects of production and advertising is, in many cases, spent without discrimination and results in that most undesirable of paradoxes known as bad art. But it has not been my intention to show how much money is spent *successfully* on art; I have tried only to prove that enormous sums are paid for it throughout the entire civilized world.

The intention of this article is to prove that even if we discount the mental effects of art education we should give it more attention on account of its economic importance. If we accept the fact that we are spending untold millions on art, we also have to accept the fact that the quality of this art will determine whether the investment is a good or a bad one. This statement may seem a little hasty at first glance, but if we follow up the fate of objects in connection with their aesthetic merit we find invariably that an object that is aesthetically sound will keep its value forever, while the artistic makeshift loses its value as soon as it is replaced by another novelty. The house that is built simply as the result of a fad in architecture will be a most undesirable asset as soon as the fad has passed, but there will always be a market for a building with intrinsic beauty. This, of course, applies to every other kind of product, and the logical conclusion is that sound art appreciation raises the artistic standard of production and insures better values for the present, and especially for the future.

We have omitted until now to mention the economic importance of the fine arts because their market is at present limited to a relatively small group of people, but we should not forget that, often, thousands of reproductions are made for each original and that the total of the sums involved in the art business makes it necessary for us to regard it as a factor in economic life.

There are many more aspects that link art to the material life of the community, but the above-mentioned examples will, I hope, sufficiently demonstrate



Illustrating the Affinity between Painting (Artistic Creation) and Construction (Technical Creation)

that we cannot afford to dismiss art as a pleasant but unimportant item in our world.

The spiritual value of art in the community has been discussed often and thoroughly before and is accepted today by almost everybody. We don't need charts and statistics to know that art brings pleasure and satisfaction into life. We all know that art appreciation opens to us a field of interest that is unlimited, because in the realm of aesthetics there are no political, geographical, or racial boundaries. It would therefore seem superfluous to enter into details of praising and appraising art as a source of happiness and understanding. There are, however, other spiritual values hidden in every artistic movement and in every work of art that are of the utmost importance for the community and much less obvious than the before-mentioned ones.

If we define civilization as the sum of the technical achievements of a people, or, in other words, as the practical application of its intelligence, we find in it a visible measure for the advancement of man's intelligence. If we define culture as the sum of the spiritual achievements of man or as the formulated expression of his spiritual standing, we can use it as a scale for the spiritual content of the community that has produced it. If we accept these definitions, and, *in praxis,* I believe them to be generally accepted, we judge the intelligence standard of a community from its business organizations, mechanical commodities, and technical achievements. Its artistic activities, religious life, and social forms, on the other hand, reveal to us its standing in spiritual matters.

To recognize the shortcomings and the accomplishments of a technical production is the aim of every engineer, for he knows that exact evaluation of present achievements is the necessary basis for future progress. The ability to recognize quality in already existing work is indispensable for all development. In the field of art, quality cannot, of course, be recognized or measured by the same means

as in mechanics, but the principle stays the same. The quantity of a town's artistic activities indicates its desire for spiritual life, the quality, its accomplishments in the field. People who are accustomed to deal only with mechanical problems are very much inclined to underestimate the importance of quality in cultural matters. They cannot check up on them with their own methods and very often come to believe that in spiritual matters, especially in art, quality depends entirely on intention and has no absolute measure in itself. This point of view can be found everywhere where civilization outweighs culture.

The existence of such a scale of values in art matters is nevertheless undeniable. Ambition alone, without the necessary ability and knowledge, has never yet made anybody a great artist nor even a connoisseur. There are laws and relations in aesthetics as well as in physics, chemistry, and mathematics. Nobody can hope to become a master in the field of art who does not know how to use these laws with knowledge or genius. Both artist and engineer work, after all, with the same prime material, with nature. The essential difference between their methods is therefore not to be found in the subject of their work but only in their approach to the subject. Mechanics reduces nature to its impersonal principles so as to make them practically applicable with dead matter. The artist adds to nature his personality to express through his work his own conception of the subject. The understanding of nature is necessary in both cases.

If we know how to study a great work of art, should it be a Greek temple, a Renaissance painting, or modern sculpture, we shall always find that it is built upon curves and forms, proportions and measurements that carry in them the essential constructive principles of nature.

Art appreciation therefore means for the community not only increased pleasure but also increased understanding of the world and its workings. The primitive who does not differentiate between creation and construction mixes both elements in all his work, and art is therefore an essential part of his life. Our desire for art has not diminished, but we have been so busy trying to keep up with our mechanical progress that we have lost track of its deeper sense.

Civilization has taken from us the instinct of the primitive, who places art, unconsciously, among the vital needs of life. Let us, therefore, use the analytic power given to us by learning and training consciously to restore art to its place in the community as an inevitable, necessary, and important factor in life.

[This is the last of a series of three articles by Count d'Harnoncourt on *Art and the People.*]

"Primitive" Art

By Ralph Linton

THE term "primitive art" is used ordinarily to designate the arts of uncivilized peoples as distinct from those of civilized peoples. It is not a good expression, because of the ordinary connotations of the word "primitive," but it has become thoroughly entrenched in our literature as the result of an historical accident.

Many years ago, when the science of anthropology was in its infancy and the idea of unilinear evolution still dominated European thought, a group of English anthropologists advanced the idea that civilization as a whole had had a systematic evolution comparable to that of a living organism. Without waiting for proof of this theory, they arranged the cultures of all the world's peoples in a graded series, placing such groups as the Australians and the South African Bushmen at the bottom of the scale and the Europeans at the top. They referred to all cultures, except some half-dozen which they called civilizations, as primitive cultures, using the term in its strict scientific sense as meaning old, simple, and ancestral to more highly evolved forms. The idea was naturally flattering to Europeans and they soon incorporated it into their literature, using the term "primitive" as an equivalent for uncivilized. Later, other anthropologists disproved this theory of unilinear evolution and showed that the various cultures represented so many lines of divergent development which were no more ancestral to each other than a dog was ancestral to a cat. But the harm had been done. Primitive art had come to mean, in the popular mind, all art forms except those of a few recognized civilizations. Thus things as diverse as the paintings of the European cave men, the sculpture of the Africans, and the angular beaded designs of the Plains Indians were lumped together and, by implication, assigned to the childhood of art. Worse still, the man in the street assumed that all these were simple and spontaneous outpourings of the artist's spirit, direct expressions of his aesthetic urge, unhampered by inherited styles and conventions.

No one who has studied the arts of uncivilized peoples believes them to be primitive, in the real meaning of the term. Such arts are neither simple nor generalized and they certainly are not ancestral to our own. The uncivilized artist may lag behind the European one in matters of technique, but he has frequently gone beyond him in some other respects. The arts of uncivilized peoples represent so many independent lines of approach to universal aesthetic problems. Each of them has its own canons of good and bad art and its own rules of stylization, often more rigid than our own. An African mask or a Haida totem pole is no more a spontaneous, child-like expression of its maker's innate aesthetic urge than is the sculpture of the Parthenon. Nevertheless, such arts are commonly referred to as primitive, and I will use the term for lack of a better one.

Primitive art, then, covers such an enormous field and includes within itself arts of such diverse type that it is impossible to cover the subject in a single article or even a single book. I have chosen, therefore, to limit myself to certain phases of the art of uncivilized peoples and to point out the respects in which these differ from the corresponding phases of European art.

All art can be divided, on a purely objective basis, into two great types; that in which the designs or representations of natural objects are angular and geometric, based upon a use of straight lines, and that in which the designs or representations employ curves. The designs of the first type are normally used in woven media, such as textiles, mats, and baskets. Even when such designs are used in other media, they can usually be shown to have been developed in weaving and then transferred. In weaving, angular geometric designs arise spontaneously. Any accidental variation in the color or texture of the strands, or in the techniques used for various parts of the article, produces a design of a sort.

Art based on curves, or curvilinear art, expresses itself almost entirely in painting and carving. Its use in textiles requires such great technical skill that there seems to be no case in which it has been developed directly in this medium. In painting and carving, the technical limitations on design are much less strict than in weaving and there has been a correspondingly greater variation. European art is predominantly curvilinear, and I shall attempt to point out certain basic differences between it and the carvings and paintings of "primitive" peoples.

The most important difference lies in the relative value that each attaches to accurate, naturalistic representation. European art has specialized in naturalism. Although it has not ignored design, it has distinctly subordinated it. Until very recent times, at least, if the European artist had to choose between making a figure of a man look like a man and fitting it perfectly to his composition, he preferred to make it look like a man. With the gradual improvement of technique, especially the discovery of perspective, European art has finally attained something very close to perfection in its chosen field. Having attained it, the energy and inventive skill that were formerly directed to the perfecting of technique are beginning to seek other outlets, but such new trends are frankly experimental and it seems as though even the artist making the experiment is not always sure what he is trying to do.

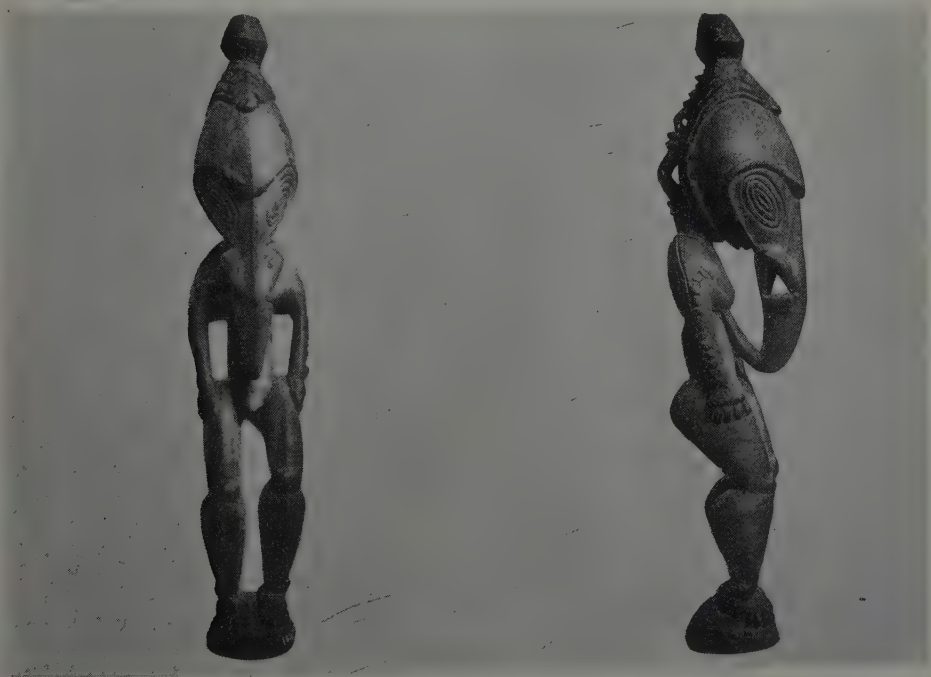
Most uncivilized artists do not even attempt to make naturalistic representations. To understand this, it is necessary to keep in mind their technical limitations. Among an uncivilized people the artist is, first of all, a craftsman. The economic margin of most uncivilized groups is too narrow for them to be able to afford art for its own sake, and all their aesthetic expressions have a utilitarian background. The artist either decorates objects of utility or makes things that will serve a specific magical or religious purpose. Either of these things is a sharp check on naturalism. The decoration of an axe cannot be of a sort that will interfere with its effectiveness as an axe, nor can the magical image or painting be of a kind that is not considered adapted to such uses.

Quite aside from the limitations imposed by the use of his products, the uncivilized artist is confronted by a paucity of materials and by difficulties of execution that place really naturalistic representations beyond his reach. The uncivilized painter must find his pigments in nature and his palette is normally limited to three main colors: black, white, and a series of iron oxide browns which range from a rather dirty yellow to dull red. Blue and green pigments can be obtained in only a few localities, which is the real reason for their very sparing use in primitive art. This limited range of colors, while it precludes naturalism, has its aesthetic advantages. It is hard to arrange such colors in any scheme that will not be harmonious, and the color harmony that characterizes most primitive



Figure of an Ox, Bara Tribe, Madagascar

The exaggeration of the horns and the hump reflect the use of oxen at funerals, for oxen sacrificed at these events must have large humps, while long-horned oxen are selected for bull-baiting, the principal funeral sport.



Both Illustrations by Courtesy of the Field Museum of Natural History

Small Image from the Sepik River, New Guinea

This is an excellent example of the way in which naturalism is subordinated to design.

painting is, I believe, largely due to this. When the same artists obtain European colors they are prone to go on polychromatic sprees which may express their souls but which reflect little credit upon their taste.

The difficulties that confront the uncivilized sculptor are equally serious. The carving of even the simplest statue often entails a patience and an amount of sheer labor that are inconceivable to Europeans. In the Marquesas Islands the natives have, until very recent times, made small images from moderately hard stone. These were shaped by first pecking the stone into approximate form with a fragment of harder rock and then working out the details with a rat's tooth set in a short wooden handle. The tooth was brittle and the carver had to use it with a rubbing motion, gradually wearing away the stone. The making of a single image required a year or more, although the figures were highly conventionalized, with many anatomical details eliminated. A naturalistic statue of the same size would have taken at least twice as long to make.

There is one other feature of the primitive artist's technique that requires mention, for it seems to have had far-reaching effects on his art. Even when representing human beings, the primitive artist never works from a model. The almost universal belief that anything that is closely associated with an individual can be used to work magic against him may be an important reason for this, but it is also possible that models are not used simply because the artist has to work too slowly. In any case, this absence of a model means that the primitive artist is never recording the person or thing as he sees it, but simply as he thinks of it. He is trying to record his mental image of the thing, not the thing itself.

The uncivilized artist, then, is debarred from effective naturalism by his technical limitations. Most of the primitive arts have frankly given up any attempt to achieve it and have concentrated instead on the development of design. In such arts, men or animals or natural objects are represented by designs to which particular symbolic values have been attached. In the last analysis, even the European artist can do little more. We recognize the thing represented in a picture because we have been taught to do so, and no painting or photograph or even statue is recognizable to a person who sees one for the first time. A native carver once told me that it was foolish to try to reproduce nature, for even if the artist could make something that looked exactly like a man it would not feel like one or smell like one!

The designs that are used in any art to symbolize human beings or animals or natural objects must have certain qualities. First of all, they must be adapted to the materials and techniques of the artists who use them. Second, they must, in some way, embody the essentials or distinctive features of the things that they represent. Lastly, they must be sufficiently stylized to be recognizable always.

The uncivilized artist arrives at his symbol by what is basically a process of abstraction. It is in his method of abstraction and in his choice of essentials that he diverges most widely from the European pattern. When a European artist tries to reduce a figure to its essentials, his tendency is to select the salient points of the thing as he sees it. The uncivilized artist, on the other hand, selects the essentials of the thing as he thinks of it. In his thought-image, the actual appearance of the thing may play a very minor rôle, while in any case it will be inextricably mixed with the artist's attitudes and ideas in regard to the thing. A few examples will illustrate my meaning.



Pipe, Tlingit Tribe, British Columbia

The pipe as a whole represents a sleeping sea otter. The small projections along the top mean waves; the faces on the sides, fish; and the row of disks on the sides, octopus. The small figure on the top is an ownership mark. The pipe as a whole is the Tlingit equivalent of a seascape.



Both Illustrations by Courtesy of the Field Museum of Natural History

Spoon, Haida Tribe, British Columbia

The spoon as a whole is designed to bring to mind some legend in which the characters shown figure. The uppermost (right-hand) figure is that of the Raven. Below this is a mythical being, the Tide Walker, represented in human form. The lowest figure is a mythical sea monster with the qualities of grizzly bear and killer whale combined. The bear attributes are shown by the general form of the animal, while the fact that it is devouring a man indicates that it is a grizzly bear. However, its sea-monster qualities are shown by its having only two claws on each foot and by the presence of the killer whale back fin, which, for purposes of design, is placed below the head of the man being devoured.

The legs of the man are shown on the back of the bear figure, also for purposes of design.



Courtesy of the Field Museum of Natural History

Two Views of a Mask from New Britain



Carved Coconut Shell Bowl from the Marquesas Islands

The decoration consists entirely of conventionalized human figures and heads.



Courtesy of the Field Museum of Natural History

Mask from the Sepik River, New Guinea

In figures from this region the nose is always exaggerated, as the principal element in the design.

When an Australian wishes to represent an emu, he draws an arrangement of circles and wavy lines which bear no possible resemblance to the bird. These indicate the bird's fat and unlaid eggs; for the Australian eats emus, and the parts most desirable for food are the central features in his thought-image of the emu. A Plains Indian, when he wishes to represent a buffalo, draws a silhouette of the animal and superimposes upon this silhouette a drawing of the heart and aorta, which, as the seat of the buffalo's life, loom large in his thought-image of a buffalo. A Marquesan carver, when he wishes to represent a human being, treats the body in summary fashion, reducing it to a few essential planes and barely indicating features of anatomy and even sex, which we consider important. At the same time, he lavishes all his skill and care upon the head, because the head is believed to be the seat of the individual's *mana* or spiritual power. Within the head, he pays particular attention to the eyes and ears, seats of the most important senses. When a British Columbia Indian wishes to represent a particular species of animal, he selects some characteristic anatomical detail and exaggerates it, making it a symbol for the whole. Thus any figure with long incisor teeth and an oval scaly tail represents a beaver; any figure with a row of chevrons prominently displayed upon it a shark; and so on through the whole series of animals commonly represented.

The essentials that must be incorporated in each symbolic design are always more or less rigidly fixed, and the primitive artist learns them at the time that he learns his techniques. His work consists in arranging them into a harmonious design and in adapting this design to his composition. In both of these there is room for much originality. The things that are considered essential are arranged in a graded order of importance and can be eliminated one by one without rendering the design unintelligible. Thus if the Marquesan carver has to adapt his design representing a man to a limited field, he can split it into two lengthwise or reduce it, by a progressive elimination of details, to a single eye with an ear attached. The artist's meaning will still be perfectly clear to any one who knows the convention.

Even when all the features that have been selected as essential are embodied in the design, the uncivilized artist is allowed much freedom in arranging them. As he is making no attempt at naturalism, he does not have to keep the details in their normal anatomical relationship. He can dissect his figure or design and fill a field of any size or shape successfully by rearranging the parts.

It is true that all primitive arts are rigidly stylized, but one doubts whether this is altogether a disadvantage from the aesthetic point of view. The limitations that such stylizations impose upon the artist very often give direction and focus to the power that is in him. There are few European sculptures that can equal the best African or Melanesian work in force or clarity of purpose.

In its constant reference to thought-images instead of visual images, its frank indifference to naturalism, and its rigid stylization, primitive art represents an approach to aesthetic problems that is quite different from our own. However, it can hardly be claimed that such an approach is inferior to ours. Those who use it certainly do not consider it so. To the uncivilized artist, the European's insistence upon accurate naturalistic representation seems childish. He admires the European's technical skill, but he feels that it is being used for trivial ends. Why expend so much skill and labor upon the amplification of the obvious? The primitive artist has learned to convey the same ideas with much less effort and has turned his attention to more important things.

Recent American Book Printing

By Carl Purington Rollins

THE craft of printing may be pursued as a scholarly profession, as a business, or as a medium of artistic expression, and occasionally it becomes a combination of all three. But, happily, it is not successfully pursued as a fine art, for it necessarily must be doing something, and excursions in printing for printing's sake end quickly in frustration. A book is both a useful object and a subtle, spiritual thing, in the making of which must be incorporated certain elements of design in proper proportion. Readability, a comely arrangement of good type on a page with proper margins, paper of a suitable thickness and color and surface-texture, decoration that blends with the type page and forms part of the design, and the quality of charm: these are the requirements, and so diverse and elusive are they and so difficult to bring into proper harmony that few printers—and they not often—succeed in the task.

The success of a modern book depends upon the skill of the printer in combining traditional motifs to a greater degree than is required of most of the other crafts. A book deals with contemporary ideas and tastes, and whatever its subject it must be contemporary. It is the peculiar nature of printing that while it follows the eclecticism of the modern decorative arts, while it uses type faces that derive directly from books printed in all the styles of the past five hundred years, handmade paper and occasionally even the hand press, and theories of the size and proportion of page and margin taken over by the earliest printers from the manuscript book makers; yet it must use these factors in such a way as not to seem archaic. "Period" printing is bad art more frequently than in any other craft. And the skillful use of old materials to achieve modern results has been carried on as successfully in America as anywhere.

The dozen or so books that I have selected have been printed in America during the past few years—none of them is dated previous to 1927. These books represent a high level of achievement, under conditions that are somewhat unusual: the printers who are now working in America represent both the men who were trained in the older traditions of the nineteenth century, before type-setting machines and high-powered publicity methods had come in, and those who have been influenced by the recent typographic currents from Europe and the ferment of "art in advertising." The results are singularly interesting and stimulating as showing a healthy continuity of typographic development, the proper crafts blending of tradition and imagination. The first of these books represent the very best of the old tradition, in the work of such printers as Daniel Berkeley Updike; another group represents the typographic ideals of another school, knowing the tradition but thrusting forth in new directions, like Elmer Alder and the Grabhorns; while the latter items have been produced by men who are not primarily or essentially printers but artistic craftsmen working with type and decorative units.

Perhaps the most important of the recent books is the *Book of Common Prayer*, printed for the use of the Protestant Episcopal Church in the United States by D. B. Updike of the Merrymount Press in Boston. The Prayer Book has been often printed, and well printed, so that a new setting was a decided challenge. In the

present case, no attempt at decoration was attempted and the book depends upon typography alone. It is set in an interesting survival of early types, the brilliant, slightly archaic, but altogether admirable type first cut by Anton Janson about 1670. The composition is irreproachable in its normality, emphasis being obtained not by the intrusion of the customary black-letter but by the use of a large size of capitals and lower case (small letters), with the usual passages printed in red. The paper is that superb hand-made from the Batchelor Mill, first effectively used at the Kelmscott Press, and the binding is a sumptuous leather one, with blind stamping. In general the book would not attract especial attention except by its size, so normal is it in its excellencies, but even the untrained eye cannot fail to notice the high degree of readability obtained through the use of a sharp and lovely type face, ample in size, and set with scrupulous care in spacing and display. It is truly a monumental book.

In the same type, but of a smaller size and on a conventional octavo page, Mr. Updike printed the *Fables* of La Fontaine in exquisite taste. This book had the advantage of a series of lovely small engravings on metal by Rudolph Ruzicka which lend charm to the page. It is one of the choicest reprints of a classic done in recent years and worthy of a place on any library shelf.

A third book from Mr. Updike's press is Lawrence Wroth's *The Colonial Printer*, a large octavo printed in another beautiful type, handed down from the eighteenth century—a rounded, mellow roman letter of quite unsurpassed finality in design. This book is an example of how finely a historical monograph may be printed by a competent craftsman.

Another distinguished and monumental book is John Henry Nash's *The Divine Comedy*, issued in four large volumes in 1929. It is more self-conscious than Mr. Updike's work and therefore more American in its feeling, but in quality of workmanship it is first-class in every respect. The type is a light-face roman letter derived from the Venetian original of Nicholas Jenson, one of the best of the many reproductions of his fine letters. The paper is hand made and the type is set within rules, or border lines, as in so many of Mr. Nash's books. The binding is in vellum over stiff boards. It is a magnificent example of modern American printing.

One of the outstanding books of recent years is an edition of *Candide*, printed in 1928 by Elmer Adler of the Pynson Printers in New York. It is a distinctly self-conscious book, somewhat tricky in format, but a book conceived with much imagination and executed with a good deal of flourish. In its arrangement both the printer and the illustrator, Rockwell Kent, worked together most successfully. The type is a very light-face one, somewhat eccentric in drawing, composed in solid pages, with small ornaments at the beginning of the paragraphs instead of the regular indentations. There are a great many pictorial decorations placed at the foot of the pages, and each chapter opens with a decorative initial—all done in a graceful, light line to harmonize perfectly with the type. An unusual title-page and a binding design of a broken column embossed in gold on buff-colored cloth add individuality.

Another book from the same combination of printer and illustrator is William Elery Leonard's translation of *Beowulf*. The present writer feels that typography and illustration should harmonize in a book and that, when they do not, a vitally important combination has been neglected. *Beowulf* has the serious fault of pictures

Maundy Thursday

we any further witness? for we ourselves have heard of his own mouth.

Thursday before Easter, commonly called Maundy Thursday.

The Collect.

ALMIGHTY Father, whose dear Son, on the night before he suffered, did institute the Sacrament of his Body and Blood; Mercifully grant that we may thankfully receive the same in remembrance of him, who in these holy mysteries giveth us a pledge of life eternal; the same thy Son Jesus Christ our Lord, who now liveth and reigneth with thee and the Holy Spirit ever, one God, world without end. *Amen.*

The Epistle. 1 Corinthians xi. 23.

I HAVE received of the Lord that which also I delivered unto you, That the Lord Jesus the same night in which he was betrayed took bread: and when he had given thanks, he brake it, and said, Take, eat: this is my body, which is broken for you: this do in remembrance of me. After the same manner also he took the cup, when he had supped, saying, This cup is the new testament in my blood: this do ye, as oft as ye drink it, in remembrance of me. For as often as ye eat this bread, and drink this cup, ye do shew the Lord's death till he come.

The Gospel. St. Luke xxiii. 1.

THE whole multitude of them arose, and led him unto Pilate. And they began to accuse him, saying, We found this fellow perverting the nation, and forbidding to give tribute to Cæsar, saying that he himself is Christ a King. And Pilate asked him, saying, Art thou the King of the

152

Text Page from the "Book of Common Prayer," Printed by D. B. Updike of the Merrymount Press, Boston

and type entirely out of harmony, and each dominant, even strident. The type is a vigorous reconstruction of the uncial letters of the seventh or eighth centuries, letters showing no differentiation in height between capitals and lower case. The design is a bold and daring archaism by an Austrian artist, Victor Hammer, which at first sight is not easily read, but which acquaintance makes easy. It is here used on a very large page to give sufficient room for the well-leaded type. The chapter summaries are printed in red and the initials in blue. There are other anomalies besides the illustrations, such as the use of Renaissance letter forms on the title-page, but the format of the book is striking and masculine. For illustrations there are eight lithographs by Rockwell Kent, about ten inches by twelve, done with all the vigor of his finest work—stark figures and immense, simple backgrounds, suitable to the text. Pictures and type are elemental, and each is excellent; but together they make a discordant book.

With somewhat of the elemental in design and execution but tamed to a modern story is *The Red Badge of Courage,* printed by Edwin and Robert Grabhorn of San Francisco in 1931. One of the best of American types has been used—Goudy's "Modern"—set in wide page and liberally leaded. The type is full of color and individuality and remarkably legible in the small size here used. Decoration is supplied by black silhouettes of soldier scenes at the head of each chapter and by initial letters in red. Too large a book to be quite permissible, it is well designed and must be accepted as an exceptionally competent piece of printing.

Another book from the same printers (though as large in size it does not seem unwieldy) is the *Relation of Cabeça da Vaca,* printed in 1929. This is a good example of the use of old motifs in a modern way. The incentive for the design is obviously those Spanish books which, singularly enough, have only in recent years been appreciated. But there is nothing archaic about it: on the contrary there is an intriguing grace about the type pages that is entirely modern. The type is a modern Renaissance letter, with large upper- and lower-case running headings, to give life to the page. The title-page has been designed in the Spanish style, with the press mark of the Grabhorn Press done simply in gold and colors, and there are several other decorations in color. It is a handsome and pleasing book.

Before taking up the books that have been done by the newer school of artists working with type, two of Bruce Rogers' books are to be noted. That no more of his work is mentioned here is due to his protracted absences in England, where some of his finest work is done.

In 1927, Mr. Rogers designed for the Caxton Club of Chicago an edition of a lecture by Sir Frederic Kenyon on *Ancient Books and Modern Discoveries.* It is set in the same type as the *Cabeça da Vaca,* just mentioned, but with the advantage of somewhat more open leading. The page is very fair to look at—such a page as seems simple enough in its elements but which perhaps no one but Mr. Rogers can do so well. His skill as a designer, using type and type ornament as his media, has never been equaled: his pages have the quality of pictures to an astonishing degree, and if it be said that that is not what printing is, the answer is that Mr. Rogers' printing is type picturing of a well-nigh perfect kind. His use of printer's flowers, sometimes carried to extremes, is at its best here.

His other book, Geoffroy Tory's *Champfleury,* printed for the Grolier Club in 1927, is another Renaissance book, illustrated with careful redrawings of Tory's originals. The type is Mr. Rogers' own "Centaur," which is the type now used

I

Proem: Rescue of Dante by Virgil

Time. Morning of Good Friday of the Jubilee year, 1300, Dante being midway on the way to three-score and ten. Place: The "wandering wood of this life," where Dante comes to himself from that sleep which is spiritual death. To understand the Poet one must "go into the poet's country,"—a country where all material things and transitory wants are looked at sub specie eternitatis. *Dante himself is at once an individual and a type of humanity erring, repenting, winning salvation. Virgil is at once the poet whom Dante most admired and the type of human wisdom (philosophy). Beatrice is at once the woman whom Dante loved and the mouthpiece of Divine wisdom (theology). Earth is still the centre of the universe; the sun is a larger planet; astronomy is hardly distinguisht from astrology.*

1 WHEN half the journey of our life was done
I found me in a darkling wood astray,
because aside from the straight pathway run.
4 Ah me, how hard a thing it is to say
what was this thorny wildwood intricate
whose memory renews the first dismay!
7 Scarcely in death is bitterness more great:
but as concerns the good discovered there
the other things I saw will I relate.
10 How there I entered I am unaware,
so was I at that moment full of sleep
when I abandoned the true thoroughfare.
13 But when I reacht the bottom of a steep
ending the valley which had overcome
my courage, piercing me with fear so deep,
16 Lifting mine eyes up, I beheld its dome
already covered with that planet's light
which along all our pathways leads us home.
19 Then was a little quieted the fright
that had been lurking in the heart of me
throughout the passage of the piteous night.
22 And as the panting castaway, if he
escape the wave and on the shore arrive
turns back and gazes on the perilous sea,
25 Even so my spirit, still a fugitive,
turned back to look again upon the shore
that never left one person yet alive.
28 My weary frame somewhat refresht, once more
along the solitary slope I plied
so that the firm foot ever was the lower.

Text Page from "The Divine Comedy," Printed by John Henry Nash, San Francisco

THE RED BADGE OF COURAGE

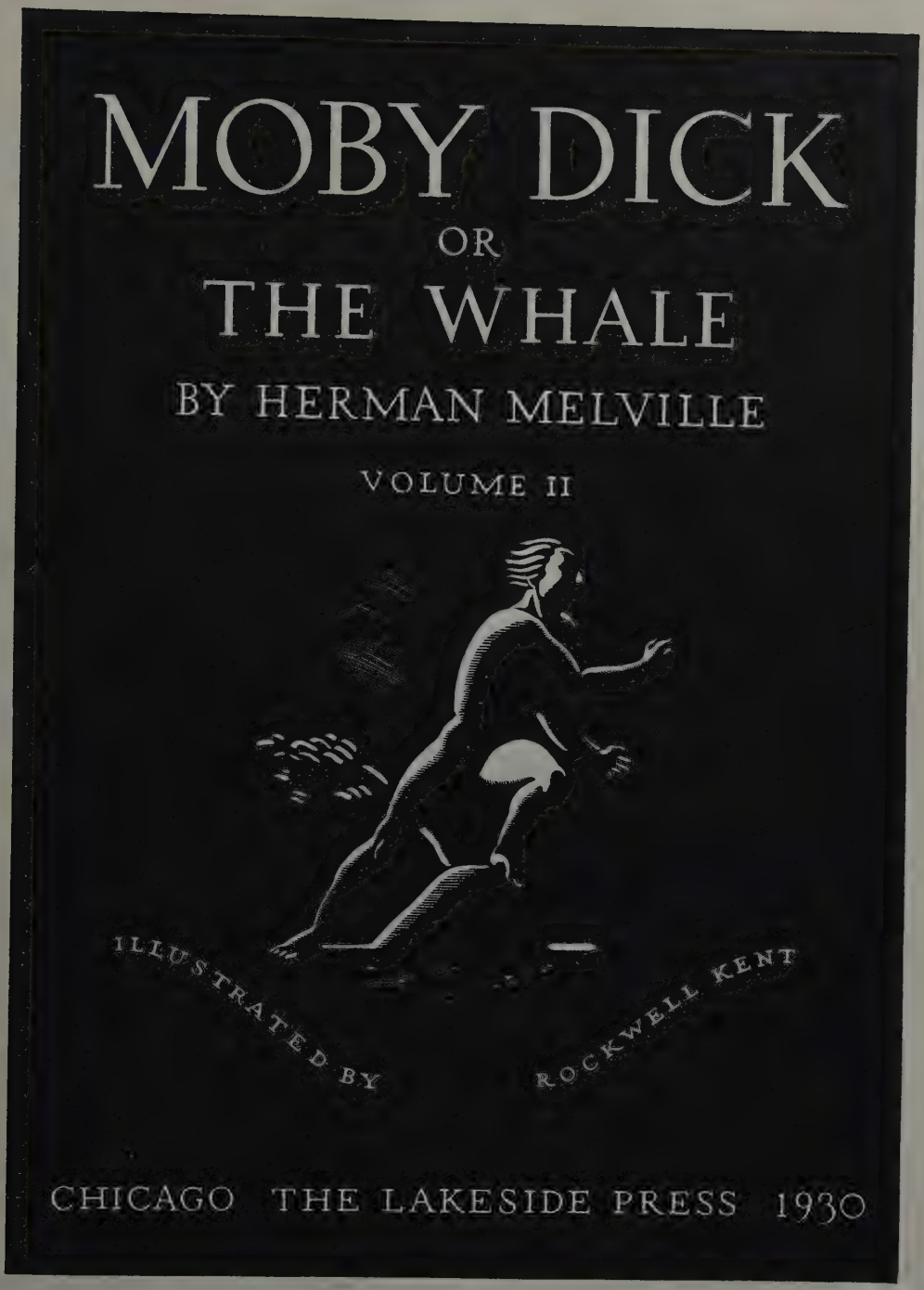
AN EPISODE OF THE AMERICAN CIVIL WAR

BY STEPHEN CRANE



RANDOM HOUSE, INC., NEW YORK

Title Page from "The Red Badge of Courage," Printed by Edwin and Robert Grabhorn, San Francisco



Title Page from "Moby Dick," Printed by the Lakeside Press, Chicago



Title Page from "Droll Stories," Printed by the Limited Editions Club, New York

in THE AMERICAN MAGAZINE OF ART, probably the finest and most beautiful of all redrawings of Renaissance letters. Both as a piece of book making and as a fitting edition of Tory's amusing dissertation on letter forms, the book has taken its place as one of the outstanding issues of the American press in recent years.

I now come to the more diverting if less "sound" books—those whose production is the work of artist-printers. The first of these is Balzac's *Droll Stories*, designed by W. A. Dwiggins of Boston for the Limited Editions Club in 1931. Mr. Dwiggins is not quite at home with type—but he is very much at home with decorative design of a highly original and entertaining sort. He has given Balzac's stories a setting in three small, squarish volumes, set in a modern (though accurate) version of the Janson roman before alluded to. The small pages, packed tight with

XI

The scop strikes louder notes upon his harp and he chants with so much fire that we in our banquet hall keep our hands fixed in the handles of our tankards and forget to drink. For he tells how Grendel burst the door of Heorot, greedy for man-flesh and unwitting the welcome he would get, and how Grendel ate up a sleeping geat, and how, to his eternal sorrow, he then laid paws upon Beowulf. Fierce indeed was that wrestling, and it was a wonder that Heorot, so battered and shaken, did not tumble down on the heads of all. And the Danes, who were waiting yonder on the wall of the burg, heard the night-shrieks of Grendel in the grip of the strong one.

And now from out the moorland, under the misty slopes,
came astalking Grendel — god's anger on his hopes.
that scather foul was minded to snare of human kin
some one, or sundry, that high hall within.
under the welkin strode he, until full well he spied
the wine-house, the gold-hall, with fret-work glittering wide.
nor was that the first time hrothgar's home he sought.
yet never in his life-days, late or early, aught
like this harsh welcome found he from thanemen in the hall.
he came afooting onward to the house withal,
this warring one that ever had been from bliss out-cast;
forthwith the door sprang open, with forgèd bolts though fast,
when with his paws he pressed it; yea, then, on bale-work bent,

— 32 —

Text Page from "Beowulf," Printed by Elmer Adler of the Pynson Printers, Inc., New York

rather large letters, are almost fantastic—but so is Balzac. Each chapter has an elaborate initial and a droll drawing; the large page numbers, placed at the upper edge of the type page, are, like the initials, printed in various colors of ink throughout the three volumes; the title-pages are whimsicality itself; and the ornamental paper of the binding is different in color for each volume. No such sympathetic treatment of Balzac has ever before been done, which means that his inimitable stories are twice as readable as they are in any other edition.

In *The Strange Case of Dr. Jekyll and Mr. Hyde,* Mr. Dwiggins has also introduced

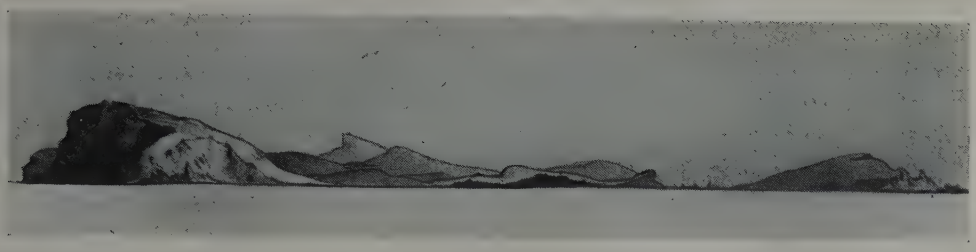
color into printing in a novel way—by the use of various colored papers for the illustrations. This, together with the severe and shadowy nature of the drawings, adds much to the story. If not an important book, it is at least probably the best edition of Stevenson's story that has been printed.

Mr. Dwiggins' genius reached its most entertaining height in a thin quarto book printed last year for the Limited Editions Club, called *Towards a Reform of the Paper Currency*. Written, designed, and illustrated by Mr. Dwiggins, its text points out in the most precise and biting way just how grievously our paper money and postage stamps have offended in the matter of design and, by clever examples of possible designs, indicates how improvement could be effected. The printing is not distinguished, but the designs are. Happy is the possessor of one of the four hundred and fifty-two copies of this shrewd and ironical book.

I have already mentioned two of Rockwell Kent's books, by no means all that have come from his hand in the past few years. One of the most outstanding, Melville's *Moby Dick,* was issued in 1930 by the Lakeside Press of Chicago, with the typography by W. L. Kittredge. Typographically the book had either to allow Mr. Kent the field or fight with him; it wisely chose the former course and contented itself with a normal but sufficient "Caslon" setting. But Mr. Kent's nearly three hundred illustrations make the Lakeside edition incomparable. No American artist can equal him in vigorous book illustration, and in Moby Dick he had a subject he liked.

And, finally, a book which I do not think is a first-class book, but one which is made decidedly interesting by the pictures—Defoe's *Robinson Crusoe,* illustrated by Edward A. Wilson and printed by the Grabhorn Press. The book is set in "Centaur" type, which is altogether too sophisticated for either the story or the drawings, but the drawings themselves are worthy of the tale. They are printed in color and are good examples of one of the best of American illustrators.

American book printing, while it exhibits perhaps little of the original creative talent of one or two European printers, has reached a pretty high state of excellence and a command over format and type which promises well for the future. It still believes a little too implicitly in the virtue of novelty, and there are very few first-class illustrators and fewer designers of merit. But, on the whole, printing seems to be one of the crafts that at present shows greatest vitality combined with frequent good taste.



John Trumbull: Fitfill and Swinberg Heads, Shetland (Detail)

Early Landscape Drawings by John Trumbull

By Jean Lambert Brockway

THE discovery of a delightful group of ink and wash drawings by John Trumbull, belonging to Mrs. Douglas Robinson, fills in an important gap in the artist's early career and establishes his attainment in landscape drawing. Trumbull's series of paintings of the American Revolution has so fixed his reputation that accomplishment in another field is as unexpected as it is unknown

In 1781, the year these sketches were made, Trumbull was twenty-five and, although already commenced on his art studies, was at the moment in a curious position. In spite of the state of war between his own country and England, he had gone to London in 1780 to study with Benjamin West. Suddenly, after a scant three months, he was arrested and thrown into prison, as retaliation—Trumbull believed—for the capture of John André. There he remained from November to June when, finally, through the intercession of Edmund Burke and West, he was released and ordered to leave the country within thirty days, not to return until peace had been restored. Trumbull had no choice but to say goodbye to his teacher and find an early passage to Connecticut.

It was during that passage, and with mixed feelings, that he made these wash sketches of the passing scene along strange shores. Leaving London, the young artist took the shortest route for America by way of Amsterdam. At Dover he made the first drawing in the series, which he endorsed on the back "Shakespeare Cliff with New Mole Head, Dover, June 1781."

At Amsterdam he had a choice between a small, fast mercantile ship, unarmed; and the *South Carolina,* an American frigate of the first class. Trumbull chose the latter as the safer ship, but the very night of embarkation, August twelfth, 1781, a dangerous gale nearly ended the voyage at its beginning. The *South Carolina,* not daring to run back into the Texel Roads for fear of being seized by her financial backers, nor yet to head for the Channel for fear of British guns, was saved from destruction by the merest chance.

When the gale subsided, the *South Carolina,* finding herself headed northward, made the Orkneys, then Shetland. In these waters, late in August, Trumbull



John Trumbull: View toward the Bar of Bilboa

made the sketches of Fair Island and Fitfill and Swinberg Heads. Off Faro another gale, more furious if possible than the first, overtook the ship and caused her to labor so heavily as to roll the shot out of their lockers. The artist in his hammock thought regretfully of the small gunless mercantile ship he had refused at Amsterdam, as dozens of enormous shot rolled madly about the great cabin, crushing everything that stood in their way.

Off the west coast of Ireland it became evident that the ship's stores were running low and that it would therefore be necessary to put in at the nearest friendly port. To the consternation of the passengers, this proved to be Corunna, Spain, over three hundred and sixty miles to the south. At Corunna, some of the passengers, including Trumbull, decided to desert the *South Carolina* and transfer to the *Cicero*, a fine letter-of-marque ship belonging to the Cabots of Beverly, Massachusetts, bound for home, but by way of Bilboa, Spain, where she was to take on cargo. The usual time between Corunna and Bilboa was two to three days; but on this occasion the voyage consumed three weeks.

To make matters worse an incident occurred outside the port of Bilboa that eventually caused even greater delay. Warned by some Spanish fishermen that a near-by ship and two brigs might be British, the *Cicero* prepared for trouble and hailed the strange ship in English. No answer. In French. No answer. The *Cicero's* gunners, impatient of delay, without orders, loosed a broadside. This was a mistake, as it proved shortly when the captain of the "hostile" ship came up in a small boat with the information that he was Spanish, and had thought the *Cicero* British. Apologies were exchanged.

But at Bilboa, after taking on cargo, the *Cicero* found that the affair was not closed. By an order from Madrid, all American rudders were unhung until the damaged Spanish ship was repaired at the *Cicero's* expense. Thus from early



John Trumbull: Shakespeare Cliff with New Mole Head, Dover

October until the middle of December, the *Cicero*, her passengers and her cargo languished off northeastern Spain. And thus one of the passengers made pleasant his idle hours by setting down the physical aspect of those rocks of Castro, the port of Vivari, the Asturian mountains, and the bar of Bilboa.

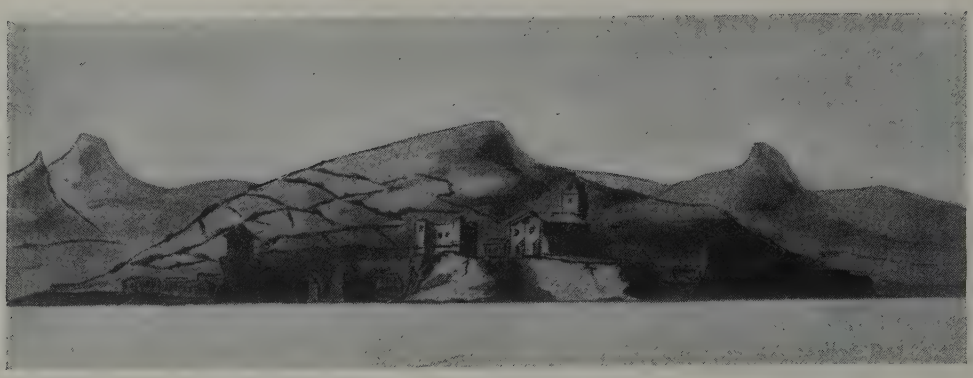
Some time in January the *Cicero* arrived safely in the port of Beverly, over four months later than the little unarmed mercantile ship Trumbull had declined at Amsterdam. The merchant ship had made the trip in three weeks.

The sketches Trumbull made during this journey precede the American landscape school by fifty years. They are in no sense forerunners of the native landscape art, but are rather in the direct European tradition. They look modern and are to a degree sophisticated, which is to proclaim their kinship to eighteenth-century European art.

They were made before Trumbull was fairly started as West's pupil (he resumed his study with West in January, 1784, the war having ended) and four years before he painted his first "American battle picture." But they are clearly not the work of a novice, either in drawing or in painting. They stand in that interesting interval between Trumbull's early style, in which he was self-taught by copying engravings and Smibert's paintings, and the style he developed in West's studio.

They are emphatically linear and clearly of northern rather than of Latin inspiration. The use of line as opposed to mass and color, and the repose in design appearing in Dutch landscape are two characteristics that refer to influences that touched the artist between his fifteenth and twenty-fifth years.

First, as a provincial in a Connecticut village he knew the literature of the pictorial arts rather than the objects themselves. Hogarth's *Analysis of Beauty* he made his own, and he devoted a drawing book to copying the diagrams from Brook



John Trumbull: Castro near Bilboa (Detail)

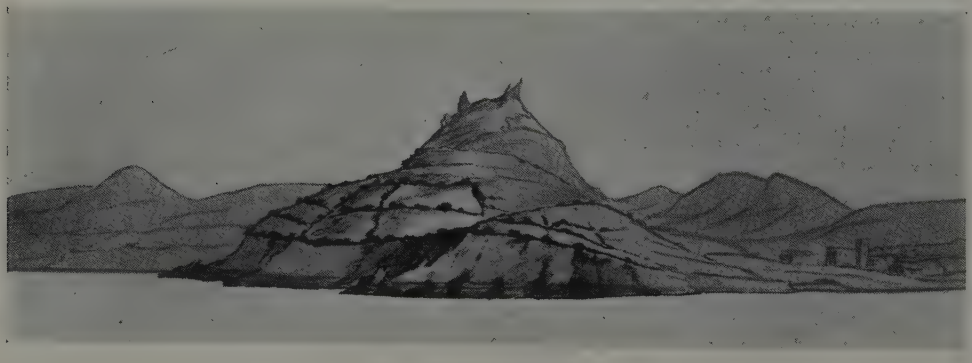
Taylor's *Jesuit's Perspective Made Easy*. Prints there were in great plenty, particularly the works of the Dutch engravers. He copied illustrations from the *Gentlemen's Magazine* and studied Piranesi's prints in the Harvard College Library.

As a result, Trumbull early developed competence in line drawing. His beautiful and accurate line work is shown in two fine military maps made during the American Revolution, as well as in his numerous copies of prints.

In addition to learning a graceful control of line, Trumbull also practiced with brush and paints. He painted copies of prints after Noel Coypel, Rubens, and Salvator Rosa and did Poussin and Vandyke from Smibert's copies.

Although he had painted more than a score of portraits from life, there is no record of his having attempted landscape from nature before 1781. These drawings, which may well be Trumbull's first *plein air* sketches, come at the turning point. The artist is now ready to look at the world about him. Although he is looking obliquely, the result is charming, and for the Trumbull of 1781, an artistic achievement.

In these sketches he displays little emotion, except in the scene at Dover. There the little figures crowded at the end of the New Mole Head seem to reflect Trumbull's own feeling of sadness at leaving England. In general the charm of these sketches derives neither from their life-likeness nor from the passion of the artist, but simply from Trumbull's masterly division of space into beautiful intervals.



John Trumbull: In the Port of Vivari in Spain (Detail)

FIELD NOTES

DEALING WITH LOCAL ART EVENTS HAVING MORE THAN LOCAL INTEREST



Head of Kwan Yin

Chinese, Wood Sculpture, Sung Dynasty
Purchased, 1932, by the Worcester Art Museum

Field Notes

New York Trends

AT HOLIDAY time each year art activities in New York relax a little, so far as the bringing forward of new material on a large scale is concerned. This welcome breathing space, dividing the long season, invites a retrospective stock-taking glance back across the crowded weeks already passed and also a glance ahead, surveying the promised prospect of the period yet to unfold between now and summer.

Without attempting an itemized inventory of the art season thus far, one may assemble for consideration, very briefly, a few of the pivotal developments. There has seemed to be prevalent an intelligent and sincere effort on the part of exhibition organizers to get at deeper trends; in several quarters, a manifest desire to assist the public in familiarizing itself with essential aspects—notably in the realm of American art. For some years now, American art has been steadily entrenching itself in the cultural comity of the nations. Firmly established, it can afford to submit its endeavor to more reasoned and more sympathetically probing scrutiny. Also, it is well that perspectives be swept and clarified, so that our art may be viewed no longer as a sporadic, undisciplined impulse, but ultimately as the inevitable, strong, and cogently marshalled expression of a people.

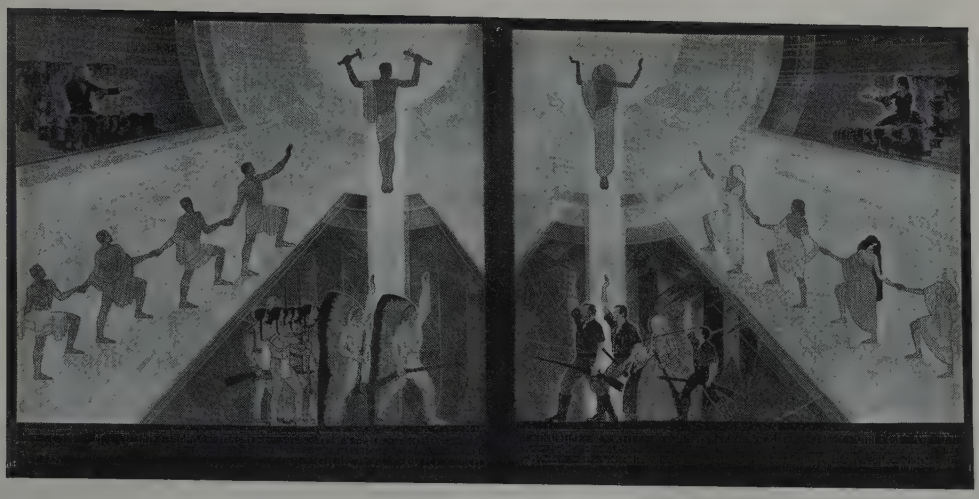
All through December and into January the New York public, by visiting two museums, enjoyed the opportunity of making an extensive survey of the art that has been produced and that is now being produced in this country. At the Museum of Modern Art we have had (and this material will remain through January) two exhibitions of singular interest. The first of these, which includes the celebrated Whistler "Mother," presents a seventy-year vista, from 1862 to 1932. The second, installed a few weeks after the larger show had opened, brings together some of the outstanding examples of American folk art. And at the Whitney Museum of American Art we have had the first of a proposed series of biennials, the present affair concerning itself exclusively with oil painting, most of the work very recent, or done within the last few years.

These three exhibitions are of prime importance in that, taken as a unit, they unfold before us a wide and richly revealing panorama. Particularly well represented in the 1862-1932 show at the Museum of Modern Art are the older men, who have every right to be esteemed the immediate ancestors of our own time. The contemporary section, if necessarily less comprehensive, admirably promotes a spectator's indulgence in comparison and contrast, while in the larger contemporary showing at the Whitney Museum it became possible to continue and expand a study begun under such advantageous conditions at the other museum. Finally, there is the folk art, supplying another and most fascinating chapter. It would doubtless be a mistake to look upon this quaint, delightful, often stirring "provincial" material as "ancestor" art in the sense above employed; but as part of our American cultural background, as evidencing a widespread, earnest, if usually groping, aspiration at a time when culture in America was but beginning its long climb toward the light, this folk art must be esteemed an element of vast and permanent importance.

These major exhibitions have been, of course, augmented right and left by smaller group and one-man displays, each of them enriching the picture. For example, thirty-five "Rogers Groups" (in bronze) were lent by Miss Katherine Rogers, daughter of the once so famous popular sculptor, John Rogers, for a very brief showing at the Lotos Club. Although so expertly fashioned, they yet have a relationship to folk art when their homely subject-appeal and wide household use as emblems of "culture" are considered.

Another tendency of the season in New York has involved a widening circuit of representation. To a large extent we have hitherto been invited to concern ourselves with work by artists of New York and vicinity. One of the most gratifying features of the Whitney Biennial proved to be its inclusion of numerous painters from the Middle West and even from the Far West. Also of conspicuous service in this connection have been several of the group print shows that opened in December, drawing upon nation-wide sources; while the annual "Fine Prints of the Year," at the Brooklyn Museum, also brought into play the contemporary work of British and Continental artists. In addition, there have been the usual large print exhibitions dealing not only with modern work but also with the masterpieces of centuries past.

In a host of general exhibitions we have been able to evaluate the effort of contemporary painters who rely upon some convenient formula (whether or not of their own inventing) and that, by contrast, of artists who by native compulsion rely rather upon the blazing of individual trails where the going may be less easy and pleasant, but where true originality spurs ad-



Carl Hoeckner: Murals

Installed in the U. S. Grant High School, Portland, Oregon as a Memorial to William T. Fletcher, the First Principal

venture on. Contrasts of other sorts, too, have been by no means lacking. To mention but two of these, we were permitted to enjoy in successive weeks last October archaic Greek sculpture timeless in its beauty (the "Apollo" of 600 B.C. at the Metropolitan) and Persian murals of the seventeenth century ("reconstructions" by Sarkis Katchadourian at the Museum of Modern Art), which are seen to have inspired, however indirectly, aspects of twentieth-century art as sponsored by the *École de Paris*. It should also be noted that the financial depression has brought about a marked impetus in regard to the coöperative idea. Hard-hit artists have already held two successful "markets" in Washington Square. As a large-scale aftermath, the Artists' Coöperative Market has been established where work of about two hundred and fifty artists is being exhibited. Recently another venture, the Indoor Art Market, semi-permanent in nature, was established through the generosity of Mr. and Mrs. Lucien Tyng. There have been various other moves in the same general direction, and one has heard rumors of a project afoot more comprehensive in scope than any of these, which relates to the founding of a vast central clearing house for artists. Meanwhile the G. R. D. Studio, sponsored by Mrs. Philip J. Roosevelt, continues its excellent (non-commission) advancement of young and, most frequently, unknown artists; and the Midtown Coöperative Galleries, launched in the thick of the depression, appears to be riding the waves with intrepid courage. The Opportunity Gallery at the Art Center failed to reopen its doors this season, due to lack of funds—a development doubly regrettable in view of the excellent work accomplished in the past.

About the months ahead of us here in New York it is of little use to speculate. One of the gratifying things about a New York art season, always, is its proneness to break forth into surprises of which one could scarcely have dreamed. There are, however, certain assured attractions to which one may look forward, among them the College Art Association's International (scheduled to come to this city following its engagement at the new Worcester Museum); the Salons of America; the Independents and the spring or "annual" exhibition at the National Academy. Last spring the showing at the Academy amazed most of us by striking a new and much more vigorous gait. The winter Academy, alas, fell back into its old, weary pace; but is it possible that with the April flowers it may again burgeon?

EDWARD ALDEN JEWELL

School Murals—Portland, Oregon

THE new murals by Carl Hoeckner recently completed in the U. S. Grant High School in Portland, Oregon, aim by means of line and color, as well as by the subject matter, at an interpretation of ideals in education. They have been installed as a memorial to the school's first principal, William T. Fletcher.

Carl Hoeckner, an instructor at the Art Institute of Chicago, was born and trained largely in Germany. He has murals in several European cities as well as in the Architectural League, New York; Roerich Museum, New York; the



George Bellows: The White Horse
The Worcester Art Museum

Pennsylvania Academy, Philadelphia; the Y. M. C. A., Milwaukee, Wisconsin; St. Stephen's Church, Chicago.

Children's Theatre in Nine States

PROOF of the real need for wholesome entertainment for children is found in the widespread success of the Children's Theatre idea. Originating ten years ago in New York in the studios of Clare Tree Major, the conception of real plays for children, with professional adult casts, has developed into one of the sturdiest realities of the theatre.

Last season the Clare Tree Major Children's Theatre Company presented twelve plays for children and appeared in more than sixty theatres in seven states. Its territory extends from Washington, D. C., to Boston, Massachusetts, and as far west as Cleveland, Ohio. During the present season two more states, Rhode Island and Maryland, are being added to the territory.

The children and grown-ups throughout this territory will see some of the most popular plays in child literature during the coming season. "Little Women," "Sara Crewe," "Huckleberry Finn," "Sleeping Beauty," "Rebecca of Sunnybrook Farm," "Pinnochio," and others are samples of plays included in this year's repertory. All are carefully dramatized and directed by Mrs. Major herself, and presented in sets designed by Adams T. Rice, formerly technical director of the Theatre Guild.

The opportunity of seeing real plays, made from favorite story books is one few children would care to miss, while parents and teachers are everywhere delighted that young people may enjoy genuinely good entertainment in the Children's Theatre.

Worcester's New Building

THE new building of the Worcester Art Museum, Worcester, Massachusetts, to be opened on January sixth, provides a new setting for the well-balanced collections in process of formation for the last thirty-seven years. The plan of the Museum provides for a most effective presentation, chronologically arranged and of especial educational value. The significance of the completion of this building is more fully dealt with in an editorial on page 1 of this issue. The plan of the Museum was described by Francis H. Taylor, Director of the Museum, in the December, 1931, issue of this MAGAZINE. To give some idea of the scope and variety of the collections a



Relief from Palace of Assur-Nazir-Pal
Assyrian, 885-860 B.C.
The Worcester Art Museum

few examples are being reproduced in the Field Notes section.

That the Worcester Museum makes good use of this material from a social viewpoint is further indicated by a recent grant from the Carnegie Corporation of New York "toward the support of a regional programme in art education" to be administered by the Museum. This programme is to correlate the various educational agencies within an area of thirty miles of the Museum (except the territory in the province of the Boston museums). A detailed report of the programme will be given in the summer, 1933, issue of the Museum's *Bulletin*.

Women's Forty-second Annual

THE Forty-second Annual Exhibition by the National Association of Women Painters and Sculptors will be held at the Fine Arts Building, New York, and will be on view January sixteenth through February fourth.

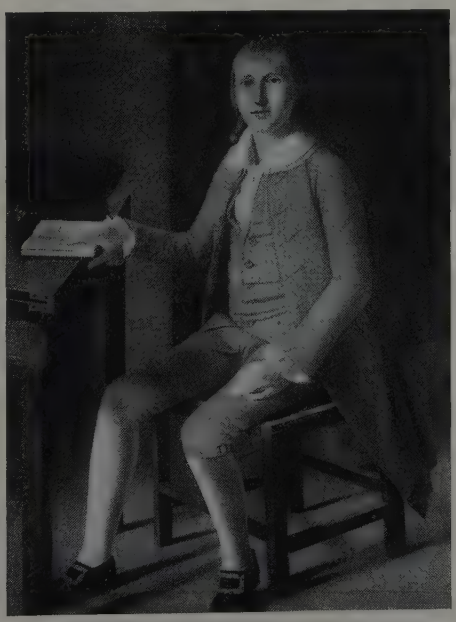
With fifty-two new members (many of whom are young moderns) having been elected to the organization within the past year this exhibition promises to be one of outstanding interest. It should give a comprehensive survey of what women artists, from the Pacific to the eastern coast, from Maine to Mexico, are doing in painting, sculpture, miniature, and the graphic arts.

There will be six special prizes awarded by a jury of the following members: Helen Lee Peabody, Chairman, Alma Bliss, Harriet Lord, Katherine L. Adams, Sue May Gill, Olive Bigelow, Marion Strabler, Laura Gardin Fraser, Jessie A. Stagg, Elinor M. Mellon, and Emma F. MacRae.

Word from Chicago

ROBERT P. HARSHE, Director of the Art Institute of Chicago, announces that the International Water Color Exhibition and the Annual American Exhibition of Paintings and Sculpture will be omitted during 1933 because of preparations for the World's Fair Exhibition which is to be held there from June first through October.

In answer to a strong popular demand, the Trustees of the Art Institute have appointed two separate and distinct juries to select paintings to be exhibited at the forthcoming show of work



Ralph Earl: Portrait of William Carpenter
American, Eighteenth Century
The Worcester Art Museum

by Artists of Chicago and Vicinity to be on view from January twelfth to March fifth. This innovation is undertaken to secure as fair and impartial a selection as is humanly possible. Years ago the juries were composed of as many as twenty-one members, elected by the artists themselves. More lately it has been thought that a jury of from five to seven directors of out-of-town museums could select a representative cross-section of work. But complaints have been made that such juries lean too much toward so-called "modern art." Although it is impossible to satisfy every one—for when only three hundred works can be shown out of fifteen hundred submitted some artists have to be omitted—the ideal jury is constantly being sought.

This year a new method is being tried. Notices are being sent out asking every artist on submitting his entries to choose the jury he wishes to pass on his work. The entry cards



Ernest Schlageter: Arosa, Switzerland
Awarded the A. A. P. L. Medal (New Jersey Chapter)
New Jersey State Annual, Montclair

carry a square in which to vote either for Jury I or Jury II. No work will be accepted unless the artist votes. Jury I is composed of painters with "modern" affiliations: Francis Chapin, Louis Ritman, and Flora Schofield. Jury II is composed of painters who have been doing conservative work: Edgar S. Cameron, Rudolph Ingerle, and Pauline Palmer. The result is being awaited with interest.

Mrs. Grundy in Cleveland

CLEVELAND Artists encountered, a few weeks ago, that oft recurrent phenomenon, the benev-



Eda Lord Demarest: 1931
Awarded the Medal of the Montclair Art Association
New Jersey State Annual, Montclair

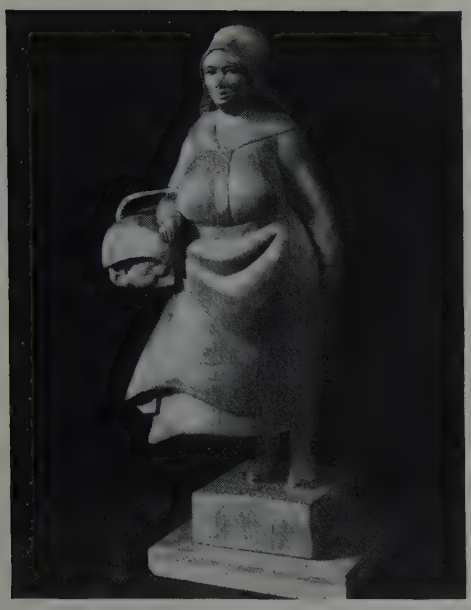
olent but puritanical layman who balks at a naturalistic nude drawing, when a local official ordered the removal of such drawings from an art market installed in the lobby of the City Hall. The works withdrawn were the sort of life drawings with which every artist and art student is familiar, but the civic executives knew which side their political bread was buttered on. The affair aroused considerable newspaper notoriety, more as a matter of amusement than of indignation, and helped to attract many buyers who would have otherwise remained ignorant of the market's existence.

The City Hall exhibition was organized by Dorothy Rutka and Edwin Kaufman, who obtained permission to erect display tables in the spacious foyer, for a pre-holiday sale of drawings, paintings, and prints, at depression prices, by a group of Cleveland's representative younger artists. The sale continued from November twenty-second until after Christmas.

GEOFFREY ARCHBOLD

New Jersey Annual—Montclair

THE Montclair Art Association and the New Jersey Chapter of the American Artists' Professional League joined in sponsoring the 1932 New Jersey State Annual Exhibition hung in the Montclair Art Museum. Nearly two hundred



Leslie Bolling: Market Woman
Second Annual Exhibition of Richmond Artists

and fifty artists from all parts of the state were represented by some three hundred and twenty exhibits in oil, water color, sculpture, pastel, prints, and drawings. Medals were presented by both the Montclair Art Association and the Professional League Chapter in four classes: oils, water colors, black and whites, and sculpture. The Art Association Medal (designed by Harry Lewis Raul) was presented to Estelle M. Armstrong for her oil painting, "June," to Kathleen Voute for her water color, "In Harbor," to Ruth Starr Rose for her pencil drawing "Aunt Sally's House," and to Eda Lord Demarest for her sculpture, "1931" (a symbolic figure). Honorable mentions were also granted by the Art Association in oils and water colors, being won by Henry S. Eddy's "Notre Dame," and by William T. L. Armstrong's "Wesley Church, Quebec."

The Medal of the New Jersey Chapter of the American Artist's Professional League (designed by Edith Cleaves Barry) was presented to the following artists: to Ernest Schlageter for his oil "Arosa, Switzerland," to James Verrier for his water color, "Penobscot Fisherman," to Chester Leich in the black and white class for his "In the Catskills," and to Joseph Andrews for his sculpture, "Dawn." Honorable mentions were made by the New Jersey Chapter of the American Artist's Professional League as follows: in oil painting to Daniel Kotz for "Snow-Clad Hills, New Jersey," to Max Murray Leibowitz for his water color, "At the Dock," and to F. E. Hammargren for his sculpture, "Beethoven."

Second Annual Show —Richmond

THE Second Annual Exhibition of Richmond Artists opened in the Richmond Academy of Arts on November twenty-first and ran through December third. That art in Richmond has taken a forward step during the past year was forcibly demonstrated in the recent show. Not only did it reveal many newcomers of ability but gave evidence that some of the former exhibitors have developed to a marked degree.

This was particularly noticeable in John D. Slavin's "Portrait." Edmund Archer, winner of the third prize at the Corcoran Biennial in 1930,



John D. Slavin: Portrait
Second Annual Exhibition of Richmond Artists

has contributed two figure pieces of Negro life in which the reviewer finds a distinct departure from his technique of two years ago. Hung in the same gallery with one of Mr. Archer's canvases are two conventional portraits by David Silvette, winner of the third prize at the current Corcoran Biennial. Berkeley Williams, Jr., has sent a rich and very vital landscape, "Looking over Genito." This artist appears to be undergoing a change both in technique and choice of subject matter.

In this stronghold of southern conservatism a Negro sculptor is showing for the first time; Leslie Bolling, porter for a local printing firm, is endowed with rare talents. His "Market Woman" found an appreciative patron on the night of the preview.

R. M. Allyn is showing a canvas, "The Chinese Screen," that places him in the forefront as an innovator. This work, it is safe to predict, will win recognition wherever shown. Jean Woods, a newcomer to professional exhibits, is represented by a charming little oil, "October," which wins instant appreciation with its sincerity and luscious color. Another extremely interesting canvas is Warren A. McNeill's "Unto the Hill." He, also, is exhibiting for the first time.

The seventy-six works in oils, water colors, sculpture and etchings, were selected by a jury composed of Oscar Giberich, Theo J. Morgan, and F. William Sievers.

Thomas Parker, director of the Academy is to be congratulated on this year's showing. He is performing a constructive work in promoting the efforts of local artists without regard to the so-called professional status; a policy woefully neglected in Richmond for many years. Richmond's second Annual has not a dull spot. It will provide that stimulus so necessary when a definite art movement is young in a community.

G. Watson James, Jr.

Third Juryless Show—Cincinnati

The Juryless Exhibition of Local Work in the Fine and Decorative Arts on view at the Cincinnati Art Museum, closed December eighteenth. Some one hundred and fifty entries in both fields were included, though painting and sculpture were in the majority. This museum event allows amateurs as well as professionals to put their work before the public and each year brings to light interesting new personalities in local art circles.

This year the exhibits in general are marked by great originality and sincerity of feeling as well as increased skill. Among the exhibitors are Herman H. Wessel, instructor in the Cincinnati Art Academy, in whose portrait, textures are skillfully rendered and color adds to the richness of the well organized composition, and Bernard Segal, student at the Academy, whose portrait head has a fine solidity and directness of painting.

Open Contest—Indiana Federation

The contest mentioned on Page 299 of the November, 1932, issue of the Magazine, is open to anyone desiring to enter, according to Mrs. John T. Wheeler, President of the Indiana Federation of Art Clubs. There are two prizes offered: the first prize is ten dollars, the second is a book, *Art & Artists in Indiana*, by Mary Q. Burnet.

Each person entering the contest must submit by March first, 1933, an essay of not more than five hundred words on the question *Art and Living*, that is "what forms of aesthetic experience had the greatest potency for the individual in maintaining a stable, effective mood for daily living."

Mellon Art Center—Philadelphia

From Philadelphia comes the news that the Mellon estate, which controls a large city block, is starting a new art center experiment. Inexpensive housing, modern studios with reasonable rents, and exhibition facilities are in the programme. There will be free lectures for laymen once a week by artists and critics, and there will be a hall where the artist can express his ideas in informal discussion with his fellows.

Dorothy Grafly commented in the *Public Ledger:* "The entire scheme builds upon and about the artist, giving him his rightful place in the sun. Psychologically the adventure is stimulating. It attacks the art problem at the opposite pole from organizations that cater not to the artist but to the wealthy and entirely potential purchaser. At once the artist is given back his self-respect. The rest of the world comes to him. He need not grovel for attention and possible sales.

"The success of such an experiment would do much toward the encouragement of American art. The importance of the artist would be established and we should no longer witness the spectacle of unveilings at which every one, from the donor to the plumber, is mentioned with the notable exception of the artist. . . .

"Much of the pleasure discovered by Americans in the art life of Paris, or in that of any other European center, may be traced to the informal discussions and exchange of ideas indulged in by artists in the ateliers or the cafés. . . .

"What is needed in America today is a larger, more human concept of art and the artist; the creation, in fact, of the 'life' for which young artists journey to foreign lands."

Corcoran Biennial

The Thirteenth Corcoran Biennial, to be reviewed in the February issue by Edward Alden Jewell, has so far proved to be of exceptional interest. The prize awards were as follows: The



John Sloan: Yeats at Petitpas
Purchased by the Corcoran Gallery from the Current Biennial
From the Grand Central Art Galleries

First W. A. Clark Prize was awarded to George Luks for his "Woman with a Black Cat"; the Second Clark Prize went to John R. Grabach for his "Spring Planting"; the Third Clark Prize was won by David Silvette with his "Thornton Nye of Wytheville"; the Fourth Clark Prize was awarded to N. C. Wyeth for his painting, "In a Dream, I Meet General Washington."

The Gallery has shown its usual helpful attitude toward American artists by making six purchases from the Exhibition for its permanent collections. Two of the prize pictures were purchased—George Luks' "Woman with Black Cat," from the Rehn Galleries; and "Thornton Nye of Wytheville," by David Silvette, direct from the artist. The four other paintings so honored were Alexander Brook's "My Wife," bought from the Downtown Gallery; "Family Portrait," by Peppino Mangravite from the Rehn Galleries; "Life on the East Side," by Jerome Myers, acquired from the artist; and John Sloan's "Yeats at Petit Pas," bought through the Grand Central Art Galleries.

Duncan Phillips, the notable collector and critic, has selected about thirty-five canvases from the Biennial. This group of paintings is to be circulated by The American Federation of Arts. Duncan Phillips is best known for his development of the collection of the Phillips Memorial Gallery, Washington, where recognition is given to the work of the present day and to the creations that form the immediate background of contemporary artistic endeavor.

Band Concerts in Detroit

Recreation, a monthly magazine published by the National Recreation Association, printed the following item in its November issue: " 'Detroit's band concerts,' states the *Detroit News* of July 31st, 'have triumphed over the city's financial situation because the musicians themselves refused to put money above the happiness of their listeners.' For the first time in thirty-five years there were to be no concerts this summer for a city appropriation was out of the question. Then Herman W. Schmeman, who for twenty-four years has conducted the city's concerts and who is president of the Detroit Federation of Musicians, conceived the plan of using the Federation's emergency relief funds for paying the musicians and thus insuring their concerts. The

city gladly accepted the offer, and concerts were given three times a week from August fourth until after Labor Day. Through this plan unemployed musicians were aided and the citizens of Detroit enjoyed their usual concerts."

American Print Makers' Sixth Annual

THE Society of The American Print Makers launched its sixth successful year with the opening of its Sixth Annual Exhibition of Etchings, Lithographs, and Woodcuts at the Downtown Gallery, New York on December fifth. The show has just closed.

The Society's Annual has become a feature of the Christmas season and it is an outstanding event for all those who are interested in the print field. The organization of artists who were alone responsible for the make-up of the show, has in its six years of existence earned the reputation of including in its membership not only established print makers but also many of the newer artists who are making important contributions to American print production. With its policy of changing part of its committee of selection annually, the list of exhibitors changes accordingly and each show presents the newest developments in the entire field of experimentation in the various media.

The committee of selection this year consists of Peggy Bacon, Adolph Dehn, Ernest Fiene, Anne Goldthwaite, Stefan Hirsch, Yasuo Kuneyoshi, Richard Lahey, Charles Locke, Reginald Marsh, Kenneth Hayes Miller, and Harry Wickey.

John Sloan, commenting on the method of selection in the *New York Evening Post*, wrote: "The simple method used in the present American Print Makers Exhibition at the Downtown Gallery is the selection of a representative committee, each of whom has the privilege of selecting his proportionate share of the total number of artists to be invited to exhibit. Every picture that hangs on the wall has, besides the artist who made it, a sponsor on the committee.

"The committee of selection . . . is to have a change in its make-up each year, the new members being selected by all the exhibitors. This we feel will make the exhibition sufficiently responsive to the art preferences of all the Print Makers exhibiting."

Indian Murals Join Tribal Arts Show

THE Exposition of Indian Tribal Arts which has attracted wide attention wherever shown during 1932 will have an innovation when it begins its 1933 schedule at the Corcoran Gallery of Art, Washington, D. C. on February second. In addition to the American Indian water-color paintings already so well known, murals painted in oil are being added to the show.



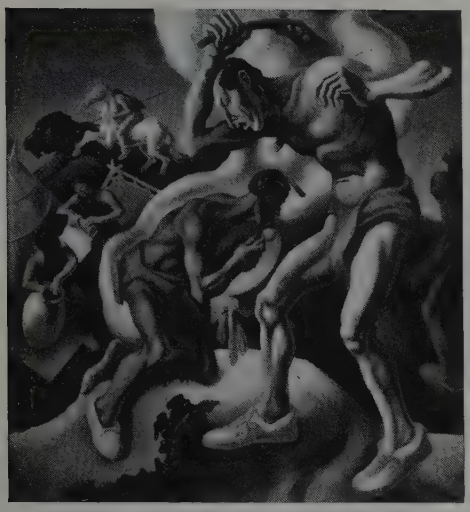
O-Pa-Mu-Nu: Bow and Arrow Dance
Courtesy Exposition of Indian Tribal Arts

For the first time American Indians are using oil paints to depict their native ceremonials, dances, and other arts. It was with some trepidation that Chester E. Faris, of the Santa Fé Indian School, and Olive Rush, well-known artist whose murals decorate the La Fonda Hotel in Santa Fé, decided to invite the Indian artists to decorate the walls of the dining room of the new Indian school there. The result has been astonishing and the colorful beauty of these murals prove that our native Americans are not baffled by a new medium nor by large dimensions. Among those whose water colors are in the show and who will add murals are Ma-Pe-Wi, of the Zia Pueblo, Tse-Ye-Mu, O-Pa-Mu-Nu, and Ogwa Pi of the San Ildefonso Pueblo, New Mexico.

Naumberg Wing—Fogg Art Museum

The Museum News for December first carries the following announcement:

"The new Naumberg wing of the Fogg Art Museum of Harvard University has been opened to the public. The wing includes a copy of the Naumberg dining room with the original furniture and decorations, and two other rooms, corresponding to the living room and balcony of the Naumberg house. The two rooms contain the paintings and other art works of the Naumberg collection."



Thomas H. Benton: Mural
One of the Reading-Room Murals
Whitney Museum of American Art

The Dance in Two Museums

The Brooklyn Museum Quarterly for October contains an article by Ruth St. Denis, noted American dancer, entitled, "The Dance as a Cultural Expression: Has it a Place in a Live Museum?" Miss St. Denis says in part: "I picture an auditorium within a museum in which the dances I am referring to—the movements, manners, gestures, mimetic expressions of the people whose cultural achievements are exhibited in the various departments of the museum—might be presented in the living arts of dance and drama. . . . That such performances might be offered becomingly in the austere precincts of the museum appears to us reasonable. Thereby a tribute might be paid to the various nationalities of our cities which we believe would be very much appreciated and do much towards interpreting the national cultural values of the strangers within our gates. . . ."

That the dance, for more reasons than these even, has its place in a museum is indicated by a recent programme of interpretive dances presented in the sculpture court of the Albright Gallery, Buffalo, New York. The dancer was Maria Theresa, a pupil of Isadora Duncan, and she rendered in visible form music by such masters as Bach, Scarlatti, Gluck, Brahms, and Chopin.

Just as music is finding an acknowledged place in museums of art, so does the dance, either from the aspect of interpretations of foreign cultures or from that of music read with the body as instrument, find its place—and a deserved place—in art museums.

Murals at the Whitney Museum

THE Whitney Museum of American Art opened its reading room containing the Thomas H. Benton murals on December sixth. The room remained open to the public during museum hours through the eleventh. Thereafter special access will be granted upon written application.

Eight murals for wall and ceiling have been completed on a specially gesso-prepared canvas which assures them almost limitless immortality. The subject of the murals is "The Art of Life in America" and they were painted after considerable wanderings throughout the country. As the Whitney Museum explains, there "is depicted a variety of subjects which at first blush may seem to strain the title somewhat. But Benton feels the title to be merely a convenient tag and did not permit its choice to keep him from recording elements which he thought especially characteristic of America. . . . These murals are again certain to raise protests among architects, for Benton has made no compromise with his conviction that an artist must express his experiences and the mural art should not simply be the decorative handmaiden of architecture."

Critics do not agree here; probably architects do not either.

Competitions, American Academy in Rome

THE American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture, and musical composition. These competitions are open to unmarried men not over thirty years old who are citizens of the United States of America. The stipend of each fellowship is twelve hundred and fifty dollars a year with an allowance of three hundred for transportation to and from Rome. Residence and studio are provided without charge at the Academy, and the total estimated value of each fellowship is about two thousand dollars a year.

The Academy reserves the right to withhold an award in any subject in which no candidate is considered to have reached the required standard.

The term of each fellowship is two years in architecture and landscape architecture, three years in painting, sculpture, and musical composition. Fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars.

The Grand Central Art Galleries, New York, will present free membership in the Galleries to the painter and sculptor who win the Rome Prizes and fulfill the obligations of the fellowship.

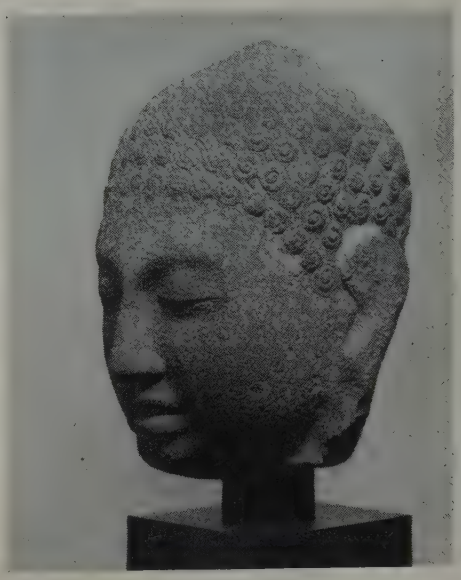
Entries for competitions will be received until February first. Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

Head of Buddha, Cleveland Museum

THE Oriental Department of the Cleveland Museum of Art announces an acquisition of singular importance: a head of Buddha, a piece of Khmer sculpture of the eighth century.

The head is reputed to have come from the eastern Baray, or reservoir of the temple of the Angkor Wat, which was discovered so dramatically about the middle of the last century by a French traveler going through the jungles of Cambodia. The lack of accurate sources and the local conditions—the ever-encroaching jungle, the heat, and the floods—have made it difficult for scholars to unearth the history of this ancient kingdom. It is known, however, that the Khmers were a warlike people who spent a fair part of the sixth and seventh centuries trying to subjugate their neighbors, a feat they finally accomplished.

The sculpture of the Khmers, made to occupy a definite place in a building and usually religious in character, falls into two main groups chronologically, the first one ending with the building of Angkor Wat. The head of Buddha recently acquired by the museum is probably of the first group, though the exact dating has not been definitely determined. But whatever the date, the head exhibits subtle modeling and fine technique, and is imbued, further, with that spirit which makes of a skillful production a masterpiece in its field. The piece was acquired as part of the Dudley P. Allen Collection.



Head of Buddha
Khmer, Eighth (?) Century
The Dudley P. Allen Collection
The Cleveland Museum of Art

Stokowski's Programmes on the Air

DR. LEOPOLD STOKOWSKI, conductor of the Philadelphia Orchestra, believes that children understand modern music more readily than the classics of the past. He says he will continue to include an ample measure of modern compositions in his broadcast programmes for children because they best understand expressions of their own time and of their own ways of thinking and feeling.

"This winter we are giving two nation-wide series of broadcast concerts—one on Saturday nights and the other on Friday afternoons—with programmes planned for both children and adults," he says. "These programmes will include modern as well as classical music. I have noticed that children like and understand modern music, but that it is more difficult for them to understand classical music. This is the opposite of most adults. . . .

"Children seem to find modern music simple to understand because it is an expression of their own time and ways of thinking and feeling. Through the leaders of education, they will be invited to listen to these programmes of ours, but will not be forced in any way to do so. They will be free to leave if they do not find the music interesting.

"I feel very strongly that children should not be forced to take part in any music unless they are attracted to it. We shall play the highest examples of the music of the past so that children can learn to know this music if they wish. I am trying to balance the programmes so that they will contain the best examples of both classical and modern music."

Both series are presented by the Columbia Broadcasting System. The Saturday night broadcasts come from 8:15 to 10:00 on January seventh, March eighteenth, and April first. The Friday afternoon broadcasts are presented every Friday from 2:30 to 4:00.

NEW BOOKS ON ART



Chief Little Crow
Reproduced from "With Pen and Pencil on the Frontier"
Reviewed on Page 53

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New Books on Art

Art and Nature Appreciation

By George H. Opdyke. The Macmillan Company, Publishers. Price, $3.50.

The publication of this book has been long looked for and with considerable interest, as it is sponsored by the Committee on Education of the American Institute of Architects. The hope that it might present a fresh and vital approach to the question has been justified. Mr. Opdyke has succeeded in presenting his subject for the general reader in a most interesting way.

He has wisely divided his subject into short chapters, each one dealing with a specific aspect of the whole. Yet this division serves, as the reader continues, the valuable service of putting the various aspects back together again into an understandable and reasonable whole. Each chapter, too, is followed by several pages of quotations from other authors, past and present. This valuable innovation has two advantages: the first is that it suggests collateral reading in more than the usual peremptory way, and the second is that it gives a wider background and a broader significance to the conclusions here reached by Mr. Opdyke.

The author has undertaken a difficult task, and it is to be expected that some will take exception with what he finds. But those who are not habitually prejudiced will welcome this all too rare breath of life, appearing as it does in the abundantly growing literature of text-books and general symposiums for the average reader. The advantages of this forthright presentation are many. The students in high school and college (to whom the book is primarily addressed) will find here food for thought which will be more stimulating than glutting. The whole thing is so reasonably set forth, without any of the usual stress on special vocabulary, that it should draw many on to think for themselves about the world around them, whether it be nature or the art creations of man. Many will here discover that the appreciation of nature and art is not for the specially trained alone but for any one who is willing to look and to try to understand. The battles between academicism and modernism, between representation and distortion, and all the others, that are waged so heatedly in art circles the world over are here left behind. The reader is led past these arguments and given the background which should prepare him, if he choose, to see whatever good there is on both sides of these controversies.

The matter of vocabulary is not stressed; neither is it ignored. The final chapter of the book is devoted to an art vocabulary, giving lists of words frequently used (and mis-used) in art criticism. The list of terms is presented with the following excellent advice which might be broadened to apply to any form of artistic expression as well as to criticism: "Reading them over from time to time will assist the reader in acquiring a vocabulary. Unfortunately art terms are used very loosely by some writers on art, hence one should be cautious in his reading and try to think *into* and *all around* the idea behind the doubtful word used. It is the idea and not the word in which it is clothed that is the important thing."

F. A. W.

Experiencing Pictures

By Ralph M. Pearson. Brewer, Warren, and Putnam, Publishers. Price, $3.50.

Mr. Pearson's latest book adds one more to the rapidly growing library which has for its main purpose the elucidation of the problem which seems to be acute in these days—the problem of how to see pictures. Apparently there is need for such books or they would not appear with such striking regularity. The reason is not far to seek. In the days when all that was required to appreciate art was a sentimental nature and a capacity to enjoy the obvious, especially when the obvious was a story in pictorial form, the person who was so unfortunate as not to be equipped with automatic sentimental response and a knowledge of stories might find help in the hand-book. It is not the least of the benefits of the modern attitude in art that we have changed all that. Now that the sentiment and the story are alike removed to the limbo of discredited things we must have stronger meat, and stronger meat is what Mr. Pearson aims to give.

Here, then, is one more attack on the problem of getting people to look intelligently at pictures. Observe that the verb, "to look," is active and not passive. Constructive seeing is a modern virtue and Mr. Pearson is a thorough modernist. This may be the moment to add that while he is a modernist he is not a truculent one. He can find virtue in more than one gospel of an older day. He can cite Ruskin, more in sorrow than in anger. But he is uncompromisingly a modern, even while he gives to subject a generous place in his list of "departments." Of course as a

modernist he eschews the theory of "mere imitation," but let us not forget that repudiation of that particular theory is very old indeed, even though it is being violently restated by many in these days. Art as creation is the modern cry, and Mr. Pearson cries in a loud voice, though not, to do him justice, a strident one. That creation must be preceded by what he very aptly calls "adventurous seeing" is in itself a clue to his whole theory of creation versus imitation.

Having seen adventurously the artist proceeds to build. Here again the term is to be taken exactly. Pictures are built, not merely drawn and colored. Design and architecture are practically interchangeable terms in Mr. Pearson's vocabulary. That does not mean that mere plastic quality should always be mistaken for design: far from it. Either may exist without the other. But it does mean that design in its completest sense includes the ordering of plastic masses. The chapter on form is an excellent exposition of the modern point of view in this particular, and should prove most useful in clearing up a fundamental problem in the minds of many readers.

Mr. Pearson urges at some length the thesis that the way to understand art is to make it—or try to. This is not a new theory by any means but it is urged upon us here with an emphasis so fresh as almost to give it the flavor of originality. Rossetti is recorded to have said that he would have all men painters—a sufficiently terrifying prospect. But it remains true beyond dispute that many men and women have enlarged their capacity for appreciation through the exercise of modest creative talents, and since the modern idiom seems to require less of academic discipline than that of other days, it is entirely probable that what may perhaps be called creative work may be increasingly looked for from strictly amateur hands.

The book does not end with a merely analytical formula for seeing pictures as an end and aim in itself. We are presented with what may be described as a suggestive sketch of a philosophy of art. In an age of crumbling religious sanctions Mr. Pearson throws out a positive hope for an art which shall lead the way towards an ordered world, a reconstructed society for souls enfranchised through a truly creative experience of art. Needless to say, this is a far vision and one which opens up great vistas of debatable ground. At least we have here a thinker who is not afraid of ideas.

The book is admirably illustrated for its purposes with pictures of all kinds which go far to clarify the text. Mr. Pearson is an engraver and etcher and that fact is apparent, to the observing reader, throughout his book. Some of the best exposition of his theories will be found, in the charming little woodblocks which serve as chapter headings. These are admirable demonstrations in themselves and are evidently the native language of the author. His literary effectiveness is uneven. Occasionally he is obscure and again astonishingly clear. But his graphic work is of an even excellence.

WILL HUTCHINS

With Pen and Pencil on the Frontier in 1851

The Diary of Frank Blackwell Mayer. Edited by Bertha L. Heilbron. Minnesota Historical Society, Publishers. Price, $2.50.

This is the first volume of a series of "Narratives and Documents" which will be published by the Minnesota Historical Society "in attractive and popular, though inexpensive form." It is a successful attempt to cut through the barbed-wire entanglements of footnotes and musty calf bindings, behind which timid scholarship lurks, and to present with a fresh and vigorous appeal such historical documents as may be easily read and enjoyed by the general reader.

The choice of this informal diary of a young Baltimore artist, kept during his trip to pioneer Minnesota in 1851, was a happy one. The author, Frank Blackwell Mayer, describes his journey, the landscape, modes of travel, and characters encountered, and gives a quite complete and appreciative description of the Sioux Indians. While the ultimate object of the trip, witnessing the treaty of Traverse des Sioux, by which the Sioux traded much of the present State of Minnesota to the "dominant race," was dissappointing, the journey from Baltimore to Minnesota and the days on the upper Mississippi were highly interesting.

Mayer's sketches were drawn largely for his own future reference with a stubborn Teuton preoccupation with detail. We find in what must have been his most rapid drawings, the minute furnishings of a trader's cabin, the construction of a prairie schooner, the precise set and ornaments of a dragoon's uniform, the body movements of an Indian lacrosse player, the long, ribboned pipes of the Sioux, arrangements of harness and trappings of horses—in short, the multitude of details the artist wished to accumulate for reference in his future work. These drawings are even more interesting and important than the diary. Unfortunately it was impossible to print a greater number of them from the extensive portfolios in the possession of the Historical Society.

F. A. GUTHEIM

American Civic Annual, Volume IV

Edited by Harlean James. American Civic Association, Publishers. Price, $3.00.

This valuable annual gives a brief survey of matters touching upon civic interests about which intelligent people should be informed. Albert Shaw gives an introductory account of the Association and its work which is followed by a brief statement, "What Everybody Should Know about Parks." Here are presented terse definitions of the various uses and classifications of public parks whether grouped as National Monuments, National Forests, State Parks, Interstate and Regional Parks, or City Parks and Public Playgrounds. Then follows a group of essays contributed by many authorities which deals with the country as a whole, as a group of regions, as a union of states, as a number of cities and towns. Finally there are valuable lists and directories which round out the survey. This is an invaluable compact volume of useful and stimulating information attractively presented.

F. A. W.

Publications of the President's Conference on Home Building and Home Ownership.

Volumes I to XI. Published by the Conference. Price, each, $1.15; for the set, $10.50.

An important result of the conferences held in Washington in the spring of 1932 are these final committee reports. They cover the entire range of subject matter that was discussed by the conference, with the important recommendations and findings made by it.

The volumes of special interest to our readers are the first, *Planning for Residential Districts;* Volume V, *House Design, Construction, and Equipment;* and Volume X, *Homemaking, Home Furnishing, and Information Service,* although each of the others touches on related subjects. Together they round out the subject which is of grave concern to this generation of Americans.

The final volume includes an Introduction by Secretary Lamont, the President's opening address, and the closing address of Secretary Wilbur. It also includes the reports and recommendations of the correlating committees, the programme of the convention, and an Index in which "art" is not included although "Beauty" has seven references.

The series is under the general editorship of John M. Gries and James Ford.

F. A. W.

Books Received to December 1, 1932

American Painting and Sculpture 1862-1932. Comment by Holger Cahill of the Museum of Modern Art. A catalogue. W. W. Norton & Company, Inc., Publishers. Price, $3.50.

Art and Artist, by Dr. Otto Rank. Alfred A. Knopf, Inc., Publishers. Price, $5.00.

Art and Nature Appreciation, by George H. Opdyke. The Macmillan Company, Publishers. Price, $3.50.

Asiatic Mythology, by J. Hackin and other members of the staff of the Musée Guimet, Paris. Thomas Y. Crowell Company, Publishers. Price, $10.00.

Children's Toys of Yesterday, Edited by C. J. Holme. (Winter number of *The Studio.*) Studio Publications, Inc., Publishers. Price, wrapper, $2.50; cloth, $3.50.

Creative Expression. Edited by Gertrude Hartman and Ann Shumaker for the Progressive Education Association. The John Day Company, Publishers. Price, $5.00.

Grammar of the Arts, A, by Sir Charles Holmes. The Macmillan Company, Publishers. Price, $2.50.

Greek Sculpture and Painting through the Hellenistic Period, by J. D. Beazley & Bernard Ashmole. The Macmillan Company, Publishers. Price, $3.25.

John Coney—Silversmith, by Hermann F. Clarke. The Houghton Mifflin Company, Publishers. Edition limited to 365 copies. Price, $15.00.

Love Lyrics from Five Centuries. Chosen by C. G. Harrap. Thomas Y. Crowell Company, Publishers. Price, $5.00.

Rome of the Renaissance and Today, by Sir Rennell Rodd. The Macmillan Company, Publishers. Price, $5.00.

What Is Wrong with Modern Painting? by the Editor of *The Studio.* (Pamphlet.) Studio Publications, Inc., Publishers. Price, $.25.

Books reviewed and books received for review in THE AMERICAN MAGAZINE OF ART can be purchased by members of The Federation at a discount of 10 per cent, cash with order.

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Side-Lights

Mr. Robert Macbeth of the Macbeth Gallery has been named to organize the appraisal committee of the Painter-Sculptor Foundation which is to administer the fund being raised by the Society of Arts and Sciences. The fund is to be "used for advancing money, in amounts consistent with present conditions, to artists who are in great need or who have on hand meritorious work which they have been unable to sell, or purchasing such works from such artists. The amount to be advanced, or to be used in purchasing any work, shall be determined by an Appraisal Committee, the members of which shall have no prejudice for or against any 'school' of art, and its decisions shall be final."

Members of the Appraisal Committee are: Walter Grant of the American Art Association and Anderson Galleries, Inc.; Edith Gregor Halpert of the Downtown Galleries; John Kraushaar of the Kraushaar Galleries; Robert Macbeth of William Macbeth, Inc.; Albert Milch of the Milch Galleries; Frederick N. Price of Ferargil, Inc.; W. Frank Purdy, Executive Secretary of The Antique and Decorative Arts League; and Frank K. M. Rehn of the Rehn Gallery.

The new galleries of Wildenstein & Company at 19 East 64th Street have won plaudits not unblended with amazement. Henry McBride said, among other things, that its splendor "burst upon the astonished art critics of the town like a night-blooming cereus in full flower." Although less figurative, Edward Alden Jewell's comment was not half-hearted: "The enterprise, now dedicated and in full operation, was undertaken in 1930, when the future looked particularly black. As a gesture of faith it represents one of the season's brightest heralds of dawn."

January Schedule, Traveling Exhibitions of the American Federation of Arts

Abilene, Tex. (Simmons University). *National Scholastic Exhibition of High School Art,* January 25-February 10

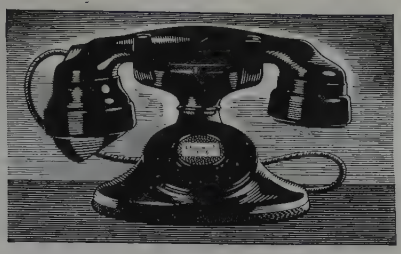
Amherst, Mass. (Amherst College). *Illuminated Manuscripts,* January 8-22

Amherst, Mass. (Massachusetts State College). *Dutch Peasant Costumes,* January

Andover, Mass. (Addison Gallery, Phillips Academy). *Art in Relation to Sports,* January 7-28. *Oil Paintings*

Ann Arbor, Mich. (University of Michigan). *Persian Islamic Architecture,* January 30-February 26

Appleton, Wis. (Lawrence College). *Interior Decoration: Photographs,* January 7-24



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EXHIBITIONS—*Continued*

Baltimore, Md. (Maryland Institute). *National Scholastic Exhibition of High School Art,* January 4-18

Blairstown, N. J. (Blair Academy). *Art in Relation to Sports: Prints,* January 23-February 1

Bloomington, Ill. (Art Association). *Reproductions—Italian Paintings of the XV and XVI Centuries,* January 4-19

Butte, Mont. (Free Public Library). *Pueblo Indian Painting,* January 10-24

Charleston, S. C. (Carolina Art Association). *Modern Pictorial Photography,* January 2-15

Chicago, Ill. (Chicago Theological College). *Rural Scenes and Country Life,* January 23-28

Chico, Calif. (State Teachers College). *Woodblock Prints by Helen Hyde,* January 2-13

Dayton, Ohio (Art Institute). *Schools of Impressionism—Oil Paintings,* January 31-February 28

De Kalb, Ill. (Northern Illinois State Teachers College). *Student Work from the Walden School of New York City,* January 2-14

Reproductions—Modern Painters: French, German and Dutch, January 16-31

Detroit, Mich. (Institute of Arts). *English Architectural Lithographs,* December 18-January 22

Edinboro, Pa. (State Teachers College). *Schools of Impressionism—Oil Paintings,* January

El Paso, Texas (High School). *National Scholastic Exhibition of High School Art,* January 3-18

Fort Worth, Texas (Carnegie Public Library). *Oil Paintings from the Winter Exhibition of the National Academy of Design, 1932,* January 4-February 4

Grand Rapids, Mich. (Public Library). *Royal Society of British Artists—Water Colors,* January 5-26

Harrisburg, Pa. (Art Association). *Native Element in Contemporary American Painting,* January 19-29

Kalamazoo, Mich. (Institute of Arts). *Decorative Note in Contemporary Painting: American and Foreign,* January

Attractive Objects of General Use, January

Lafayette, Ind. (Purdue University). *Fine Quality and Low Price,* January

Lubbock, Tex. (Texas Technological College). *Illuminated Manuscripts,* December 20-January 15

Montevallo, Ala. (Alabama College). *Student Work from the Brooklyn Museum—Persian Influence,* January 15-30

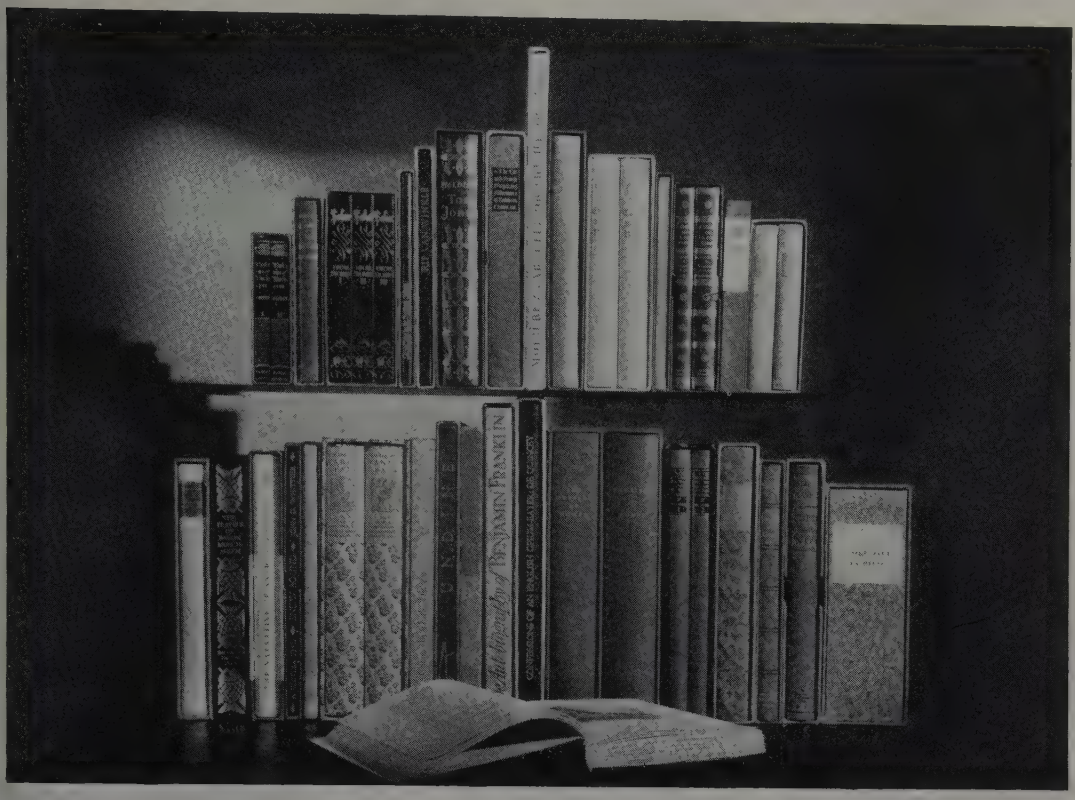
Student Work from the New York School of Fine and Applied Art, January 15-30

Mount Carroll, Ill. (Frances Shimer School). *European and American Travel Posters,* January

Muskegon, Mich. (Hackley Gallery of Fine Arts). *Persian Textiles,* January 1-25

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versity of Delaware). *Textiles, Near Eastern and Peruvian,* January 14-31

Oxford, Ohio (Miami University). *Persian Art in Facsimile Color Reproductions,* January 9-23

Pittsburgh, Pa. (Carnegie Institute of Technology). *English Architectural Lithographs,* January 30-February 26

Contemporary Oil Paintings—Chicago Painters, December 18-January 31

Richmond, Va. (Academy of Arts). *Fifty Color Prints of the Year,* January 14-28

Modern American Blockprints, January 14-28

Richmond, Va. (Academy of Arts). *Contemporary American Oil Paintings,* January 28-February 12

Richmond, Va. (Thomas Jefferson High School). *Student Work from the Boston Museum of Fine Arts,* January 1-15

The New York Art School Exhibit, January 1-15

Richmond, Va. (A. A. Anderson Gallery of Art). *Oil Paintings from the Winter Exhibition of the National Academy of Design, 1931,* January 14-28

Rochester, N. Y. (Mechanics Institute). *East Indian Water Colors,* January 1-21

Sackville, N. B., Canada (Mt. Allison Ladies' College). *English Aquatints,* January 4-18

Saratoga Springs, N. Y. (Skidmore College). *Daumier Lithographs,* January 5-19

Savannah, Ga. (Telfair Academy of Arts and Sciences). *California Painters—Oil Paintings,* January 7-28

Scranton, Pa. (Everhart Museum). *Educational Water Color Exhibition,* January

State College, Pa. (Pennsylvania State College). *Persian Islamic Architecture,* January 2-22

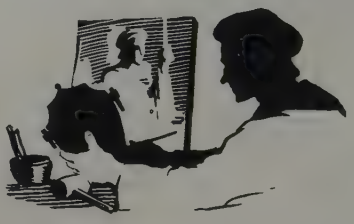
Toronto, Canada (Art Gallery of Toronto). *Contemporary Water Colorists, 1933 Rotary,* January

Waterbury, Conn. (Mattatuck Historical Society). *National Scholastic Exhibition of High School Art,* January 24-February 2

(Other Engagements Pending)

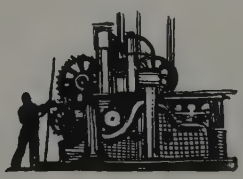
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ART INSTITUTE OF CHICAGO. Forty-fifth Annual Exhibition of American Paintings and Sculpture, October 27, 1932, to January 2, 1933.
Entries closed.

CORCORAN GALLERY OF ART, WASHINGTON. Thirteenth Biennial Exhibition of Contemporary American Oil Paintings, December 4, 1932, to January 15, 1933.
Entries closed.

PHILADELPHIA PRINT CLUB. First National Exhibition of Prints, December 26, 1932, to January 14, 1933.
Entries closed.

PHILADELPHIA SOCIETY OF ETCHERS. Sixth Annual Exhibition. NEWMAN GALLERY, PHILADELPHIA, January, 1933.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA, PA., 128th Annual Exhibition in Oil and Sculpture, January 29 to March 19, 1933.
Entry cards received until January 7th.
Exhibits received until January 9th.

NATIONAL ACADEMY OF DESIGN, 215 WEST 57TH STREET, NEW YORK, 108th Annual Exhibition.
Exhibits received March 13th and 14th, 1933.

CINCINNATI ART MUSEUM. 40th Annual Exhibition of American Art, June 3 to July 2, 1933.
Entry blanks received until May 8th.
Exhibits received until May 21st.

The quotation printed on the back cover of this issue is taken from *The American Renaissance*, by R. L. Duffus, published in 1928 by Alfred A. Knopf.

NATIONAL CAPITAL PRESS, INC., WASHINGTON, D. C.

We have made locomotives, automobiles, bridges and skyscrapers, and sometimes have stumbled upon beauty. Is there any reason why we should not now go deliberately forth to seek it? And need we be ashamed to seek it in our own way and our own place not alone in quietness but amid sweat and dust, fire and molten metal?

R. L. DUFFUS